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ABSTRACT

This framework provides an overview of the Texas fine arts curriculum and a detailed explanation of the theater arts program under recent legislative mandates and Texas State Board of Education rules. The guide is designed to assist elementary and secondary school administrators, supervisors, counselors, teachers, and education service center personnel in evaluating and improving present programs and in providing a foundation for establishing new ones. The guide presents and explains the five major components of theater programs: rationale, scope and sequence, management, teaching strategies, and resources. The teaching strategies cover creative drama, formal theater, linkage with other subjects, teaching toward mastery, special populations, assessment, theater attendance and theater appreciation, play selection and production, contests and festivals, and theater safety. (MS)

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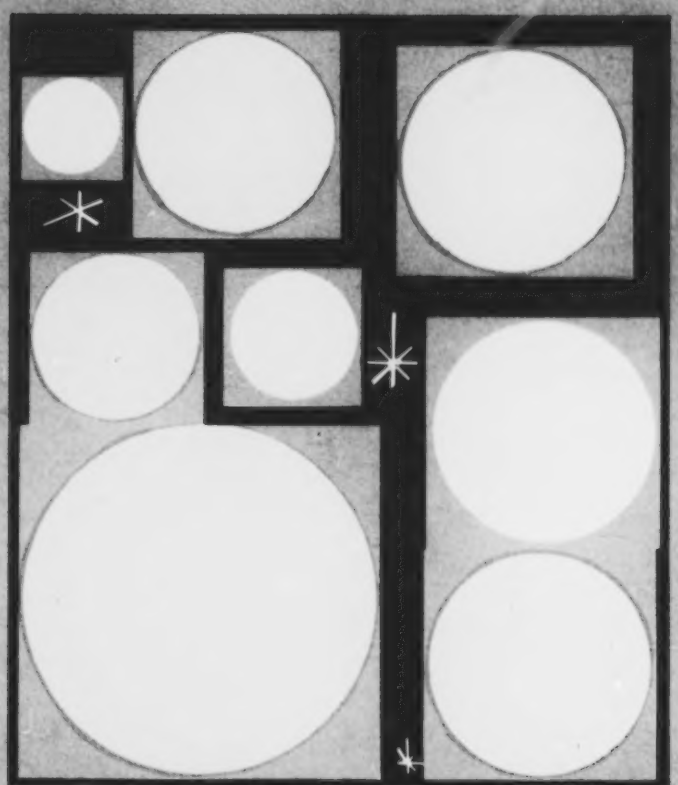

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Foreword

This framework provides an overview of the fine arts curriculum and a detailed explanation of the theatre arts program under recent legislative mandates and State Board of Education rules. It is designed to assist administrators, supervisors, counselors, teachers, and education service center personnel in evaluating and improving present programs and in providing a foundation for establishing new ones.

To ensure student learning and mastery of the essential elements, district educators must conscientiously renew and develop five major components of each theatre program:

- rationale
- scope and sequence
- management
- teaching strategies
- resources

This document presents basic guidelines for achieving quality in public school theatre programs and reflects views that are consistent with contemporary thinking and research in educational theatre.

W.N. Kirby
Commissioner of Education

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Fine Arts Curriculum

Introduction

The fine arts are the creative languages of civilization, with past and present creations expressing the depth of human experience. They reflect world cultures and provide insights into the reasons for human action, thereby educating our feelings, shaping our values, and influencing our actions.

Education in theatre, dance, art, and music personalizes the human experience, involving students in the creative artistic process, developing skills, heightening sensibilities, and fostering communication.

The Fine Arts in Basic Education*

The future of our nation depends on our ability to create—and to be creative. During the coming decades, our most important natural resources will be human resources. If our nation is to continue to meet the challenges of the future, today's schools need to develop creative leaders. And that is one of the most important reasons that the fine arts are a vital part of our children's education.

Theatre, dance, art, and music stimulate creativity in solving problems. They challenge students' perceptions and teach them to look at the world around them in new ways. These skills are essential as our society faces the future. The fine arts also help students improve the quality of their lives by helping them understand, appreciate, create, and evaluate an environment that is aesthetic as well as functional.

The arts are a basic means of communication.
The arts are a basic form of human communication—like the words that compose a language or the symbols that make up mathematics. The arts provide an important way to teach students how people interact with each other. For some students, the arts provide an outlet for thoughts, emotions, and aspirations they cannot express in any other way. "If I could tell you what I mean," the modern dancer Isadora Duncan once said, "there would be no point in dancing."

The arts help students develop their creativity and their creative talents.
Albert Einstein once reflected that "the gift of fantasy has meant more to me than my talent for absorbing positive knowledge." Studying the arts gives all students that gift. When they study theatre, they can become someone else, if only for a few minutes. When they create a painting, they can see the world with fresh eyes. Research has shown that students who study the arts are also more likely to display originality and creativity in other subjects.

Studying the arts helps students learn all other subjects as well.
Because the arts are a basic means of communication and because they provide insight into the ways other people think, studying the arts can enable students to learn other subjects as well. The Council for Basic Education includes the arts in its list of essential subjects that all students should study in school.

Studying the arts is one of the best ways to understand human civilization.
The arts represent an essential part of a civilization. Because the arts directly reflect their creators, they provide direct communication with the past—and sometimes a glimpse of the future. A serious study of the arts is a part of any student's education. Anyone who hopes to understand ancient Greece, for example, should read in translation some of the plays of Sophocles.

*This section is derived from "Performing Together: The Arts and Education," a joint publication of the American Association of School Administrators, the Alliance for Arts Education, and the John F. Kennedy Center for the Performing Arts, 1985.

Studying the arts helps students develop discipline.
When students begin to study any art form seriously, they learn immediately that they must work every day if they want to perfect their skill. When students see that professional artists must still undergo the rigorous discipline of daily practice before performing, they learn a valuable lesson in self-discipline that will help them be successful in their chosen art form—and in their daily lives.

Student artists also see first-hand that artists always strive for—but never quite reach—perfection. On Pablo Casal's 95th birthday, a reporter asked him why, although he was certainly the world's greatest cellist, he still began each day's practice session with the same simple piece by Bach. Casal's reply was instructive: "Because I think I am getting better."

Studying the arts in school helps prepare students for their adult lives.
Some of the students who study the arts in school may discover their lifetime career interest. Perhaps only a small percentage of aspiring actors, dancers, musicians, or visual artists will ultimately earn a living as a professional artist. However, in the arts there are thousands of other jobs—technical fields such as lighting or costume design, management, promotion, and a host of others. In fact, the U.S. Bureau of Labor Statistics estimates that more than 1.3 million Americans earn their living as performing or visual artists and that millions more are employed in other arts-related fields.

In addition to teaching some students about how to earn a living, the arts can teach all students important things about living. For example, mastering an art form can contribute to personal confidence. Whatever their vocation, millions of adults enjoy the arts during their leisure time. Some futurists predict that by Year 2000, the typical American will work only 20 to 30 hours per week. The arts provide citizens of the future with enjoyable ways to make the best possible use of this increased leisure time.

Studying the arts helps students develop their artistic judgment.
From the moment we get dressed in the morning until we go to sleep at night, each of us makes a host of decisions that are affected by our own artistic judgment. What clothes shall we wear? What radio station will we listen to? Will we buy that magazine that catches our eye on the newsstand? Which restaurant should we choose for a special dinner? And whether we realize it or not, as we make those decisions, we are acting on our own sense of design, color, texture, shape, pattern, order, movement, line, and space. The arts have always been an integral part of everyday life.

The Fine Arts as Academic Preparation for College*

The College Board's Educational Equality Project has issued a comprehensive statement entitled "Academic Preparation for College" that identifies the knowledge and skills needed by high school students to perform successfully in college. This learning is delivered through study in the basic academic subjects which, according to The College Board, are English, the arts, mathematics, science, social studies, and foreign language.

Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language, and social sciences. Preparation in the arts will also enable college students to engage in and profit from advanced study, performance, and studio work in the arts. For some, such college-level work will lead to careers in the arts. For many others, it will permanently enhance the quality of their lives, whether they continue artistic activity as an avocation or appreciation of the arts as observers and members of audiences.

*This section is adapted with permission from *Academic Preparation for College: What Students Need to Know and Be Able to Do*, copyright © 1983 by College Entrance Examination Board, New York.

Students going to college will profit from preparation in the arts as they will have gained:

- the ability to understand and appreciate the unique qualities of each of the arts
- the ability to appreciate how people of various cultures have used the arts to express themselves
- the ability to understand and appreciate different artistic styles and works from representative historical periods and cultures
- some knowledge of the social and intellectual influences affecting artistic form
- the ability to use the skills, media, tools, and processes required to express themselves in one or more of the arts

College entrants also will profit from more intensive preparation in at least one of the four areas of fine arts: theatre, dance, art, music.

Theatre

If the preparation of college entrants is in theatre, they will have developed knowledge and skills including the ability to:

- identify and describe—using the appropriate vocabulary—different kinds of plays from different historical periods
- analyze the structure, plot, characterization, and language of a play, both as a literary document and as a theatre production
- evaluate a theatre production
- know how to express themselves by acting in a play, by improvising, by writing a play, by directing, or by working behind the scenes of a theatre production

Dance

If the preparation of college entrants is in dance, they will have developed knowledge and skills including the ability to:

- identify—using the appropriate vocabulary—dances of various cultures and historical periods
- analyze various techniques, styles, and choreographic forms
- evaluate a dance performance
- know how to express themselves through dancing or choreography

Art

If the preparation of college entrants is in the visual arts, they will have developed knowledge and skills including the ability to:

- identify and describe—using the appropriate vocabulary—various visual art forms from different historical periods
- analyze the structure of a work of visual art
- evaluate a work of visual art
- know how to express themselves in one or more of the visual art forms such as drawing, printing, photography, weaving, ceramics, and sculpture

Music

If the preparation of college entrants is in music, they will have developed knowledge and skills including the ability to:

- identify and describe—using the appropriate vocabulary—various musical forms from different historical periods

- listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics
- read music
- evaluate a musical work or performance
- express themselves by playing an instrument, singing in a group or individually, or composing music

The Fine Arts in Texas Schools

In response to public demand, the Texas Legislature in the early 1980s enacted reforms of the state's public education system. Legislation mandated that all Texas schools must provide a well-balanced and basic curriculum that includes fine arts. The legislation was codified into law in Section 21.101 of the Texas Education Code; the rules and procedures for implementing the state basic curriculum are contained in Title 19, Chapter 75 of the Texas Administrative Code, commonly referred to as *Chapter 75* or the "essential elements."

State Board of Education Goals and Objectives

The fine arts are an integral part of the mission of public education in Texas. They provide unique and significant means for achieving the goals and objectives adopted by the State Board of Education. Theatre, dance, art, and music enable students to develop:

- a knowledge base on which to build lifelong learning
- a knowledge of citizenship and economic responsibilities
- an appreciation of our common American heritage including its multicultural richness
- the ability to think logically, independently, and creatively
- the ability to communicate effectively

The correlation between the fine arts and the State Board's goals and objectives are indicated in the chart on page 7.

Fine arts educators across the state are challenged to prepare students for the changes and demands of the future. This will require thoughtful planning and implementation of the essential elements for comprehensive theatre, dance, art, and music programs.

State Board of Education goals and objectives* call for Texas educators to:	Fine arts programs provide:					
	opportunities for success	individualized instruction	group activities	problem-solving activities	innovation	creative productions and performances
set increasingly challenging expectations for academic performance by all students, measure student learning, and report performance results	■	■	■	■	■	■
close the achievement gap between educationally disadvantaged students and other populations	■	■	■	■		
improve student skills in thinking critically and solving problems		■	■	■	■	■
encourage the development of self-esteem, respect for others, and responsible behavior	■	■	■			■
recognize outstanding achievement by students	■					■
reduce the dropout rate and encourage higher attendance	■	■	■			■
develop students' citizenship skills and interpersonal effectiveness			■			■
employ methods to accurately identify and assist the slow learner	■	■	■	■	■	
provide for expansion and enrichment for students whose mastery of the essential elements of the curriculum is substantially above grade level	■	■	■	■	■	■
provide methods and techniques of instruction to meet students' varying abilities and learning styles	■	■	■	■	■	
improve parental involvement			■			■
increase communication between teachers and parents regarding the academic performance and development of students		■				■
develop mutually beneficial partnerships between schools and community entities			■			■
investigate new technologies that improve student performance, strengthen the curriculum, and achieve educational goals	■	■	■		■	

*See *Long-Range Plan of the State Board of Education for Texas Public School Education*, Texas Education Agency Publication GE7 730 01.

State Board of Education Rules for Curriculum

Chapter 75 requires each school district to offer a well-balanced curriculum that includes the fine arts. Essential elements of instruction are established for each fine arts subject area by grade level, prekindergarten-Grade 12, to provide for continuous growth and development of each student.

Elementary School

In the elementary school, instruction shall be provided in the essential elements and subelements of art, music, and theatre. Related and unique elements of these three distinct disciplines incorporate the creation and appreciation of the performing and visual arts.

Requirements for the amounts of time school districts must devote to instruction in fine arts are as follows:

- The fine arts shall be taught in prekindergarten.
- In kindergarten and Grades 1-3, the fine arts shall be taught weekly.
- In Grades 4-6, the equivalent of 112 minutes per week shall be devoted to teaching art, music, and theatre.
- Time not allocated by State Board rule to other subjects may be devoted to further instruction in the fine arts.
- Districts may choose to alternate two and three periods of instruction weekly between fine arts and physical education by rotating the equivalent of 90 minutes with 135 minutes for each subject.

School districts must develop and implement a written instructional plan detailing how the essential elements and time requirements for the fine arts will be addressed.

When establishing a schedule for instruction, school district personnel must consider:

- instructional objectives rather than isolated activities
- what would constitute sufficient time to complete the instructional objectives of a lesson cycle
- continuity of instruction
- procedures for accessing student progress and assigning separate grades for art, music, and theatre
- designated time in the schedule for art, music, and theatre
- flexibility to allow extended time for special units in art, music, and theatre
- staffing patterns

Educators may effectively incorporate additional instruction in art, music, and theatre into other subject areas. Some instructional activities such as resource speakers and field trips to museums, concerts, and plays may necessitate occasional deviations from the elementary time requirements.

Grade reporting to parents may consist of separate grades for art, music, and theatre or a combined fine arts grade. Individual grades would reflect progress and achievement in each fine arts area. The district may choose to use numerical grades; letter grades; indication of "excellent," "satisfactory," "needs improvement," or "unsatisfactory"; or any combination thereof.

Middle School

Art, music, and theatre must all be offered when Grade 6 is in a departmentalized middle school. Students may select any of the three fine arts areas to fulfill the one-half unit requirement.

Grades 7-8

In Grades 7-8, the fine arts are elective courses. Approved courses include:

Art	Music	Theatre Arts
Art, Grades 7-8	General Music, Grades 7-8	Theatre Arts, Grades 7-8
	Band, Grades 7-8	
	Orchestra, Grades 7-8	
	Choral Music, Grades 7-8	
	Stage Band, Grades 7-8	
	Instrumental Ensembles, Grades 7-8	
	Applied Music, Grade 8	

Grades 9-12

State-approved courses in fine arts include:

Art	Music	Theatre Arts	Dance
Art I-IV	Band I-IV	Theatre Arts I-IV	Dance I-IV
Art II-IV Drawing	Orchestra I-IV	Technical Theatre I-II	
Art II-IV Painting	Choral Music I-IV	Theatre Production I-IV	
Art II-IV Printmaking	Stage Band I-IV		
Art II-IV Fibers	Instrumental Ensembles I-IV		
Art II-IV Ceramics	Vocal Ensembles I-IV		
Art II-IV Sculpture	Applied Music I-II		
Art II-IV Jewelry	Music Theory I-II		
Art II-IV Photography/Filmmaking	Music History and Literature		
Art III Appreciation/History			
Art III-IV Commercial Art			

Other considerations include the following:

- In Grades 9-12, courses from at least two of three fine arts areas (art, music, theatre) must be offered by every school district.
- Of the 21 units of credit required for a high school diploma, seven units are electives and may be fine arts courses.

- The 22 units of credit required for the advanced high school program include one required unit in fine arts to be selected from art, music, theatre, or dance (when taught by a teacher certified in dance) or one unit in speech. Three units are electives and may be fine arts courses.
- Fine arts courses may be designated as honors courses in the advanced high school honors program.
- A grade of 70 is the minimum for a student to pass a course and be awarded credit. A student must take at least two and one-half units of credit each semester while enrolled in Grades 9-12.
- Each school district is responsible for providing a policy ensuring mastery of the essential elements of each course of study.
- Each school district is responsible for providing a policy that establishes student placement criteria in courses and subjects.

Instructional Personnel

Certification of Teachers

As with any subject, quality of instruction in theatre, dance, art, and music is dependent upon the qualifications of the teacher who must be knowledgeable of current philosophy, methodology, and materials in the fine arts area taught.

While classroom teachers may address the fine arts in prekindergarten-Grade 6, comprehensive instruction in the essential elements can best be taught by certified specialists. Classroom teachers should not be expected to provide quality instruction without specialized course work and experience in creative drama, art, and music. School districts should provide these teachers with ongoing inservice in current philosophy, methodology, and materials that will ensure well-planned sequential instruction in the essential elements. Specialists and classroom teachers should also be encouraged to attend professional association workshops and to take additional course work in the appropriate fine arts discipline.

To teach fine arts courses in Grades 7-12, teachers must have secondary certification with a theatre, dance, art, or music area of specialization or teaching field.

Teacher Assignments

Teaching and other professional responsibilities should be equitably distributed among faculty members in all disciplines. Just as time for grading papers is a factor in determining the work load for an English teacher, so should preparation time and performance obligations be factors in determining a fine arts teacher's load. Curricular and cocurricular preparation for play productions, concerts, exhibits, festivals, and competitions impose responsibilities and pressure on theatre, dance, art, and music teachers. Job descriptions and assignments should take into account these recurring periods of particular stress and demand as well as the increased number of student-teaching contact hours.

Quality fine arts programs may use specialized personnel to supplement regularly scheduled classroom instruction on both a long-term and short-term basis. Additional part-time staff and artists-in-residence can include:

Theatre	Dance	Art	Music
lecturer	lecturer	lecturer	lecturer
guest actor	guest dancer	guest artist	guest soloist
piano accompanist	piano accompanist	model	piano accompanist
director	choreographer	museum curator	conductor
playwright	composer	collector	composer
scenic designer	scenic designer	gallery director	
costumer	costumer	career specialist	

Fine arts teachers should be encouraged to nourish their creative talents and teaching abilities and to maintain career involvement in their respective disciplines.

Staff Development

All teachers must be provided with opportunities for ongoing education to maintain and improve the quality of instruction. School districts and regional education service centers have traditionally offered limited inservice opportunities in the fine arts but may be persuaded to provide more offerings. Professional state, regional, and national educational associations for theatre, art, and music conduct workshops throughout the year and at annual conventions which provide a variety of inservice opportunities often for advanced academic training credit. Many colleges and universities offer weekend and summer workshops and courses.

School districts can also take advantage of local expertise by arranging for regular cross-grade-level meetings and workshops. Departmental meetings in each fine arts discipline with teachers from high school, junior high, and elementary levels can provide for ongoing development and refinement of curriculum necessary for the sequential program, prekindergarten-Grade 12.

The Theatre Arts Program

Overview

Rationale for Teaching Theatre Arts

All the World's a Stage

Dramatic play and formal theatre are integral aspects of the human experience that have been prominent in every culture throughout the ages. William Shakespeare observed that all the world's a stage and all the men and women players, each in time playing many parts.

Young children learn the art of acting, observing and responding to their environment and imitating the sounds and actions of their parents. They are entertained by stories and soon progress to play acting, recreating favorite tales and role-playing characters in stories of their own devising. As they mature, they learn to change roles to meet the expectations of different audiences. They fantasize, envisioning roles in future events. They improvise, reacting to realities in the daily drama of life.

And when not "onstage," people become an audience, observing the actualities of the human drama as well as recreations enacted upon the stage, in films, and on television. Given the drama of daily life, education in theatre is important if individuals are to perceive clearly, communicate expressively, and respond intelligently.

Theatre as a Way of Knowing*

The educational value of theatre derives from an inherent need of people to transcend the limitations of personal identity and to participate in other forms of existence. Theatre becomes a window through which to observe and explore life. The playwright selects some particular aspect of human behavior, and the director, actors, and technicians interpret the work for an audience's response. The dramatic medium liberates the imagination, creating a dual consciousness in which the real and fictional worlds are juxtaposed in the mind. When watching a play in the theatre or a film or a television show, people willingly enter an imaginary world but always remain aware that they are watching an illusion of reality. Much of the enjoyment that arises from drama comes from the effort to discover its underlying principles, to see through the illusion of action to the actuality beyond. An audience works hard to make sense of the scattered bits of dramatic information it receives. From the moment the play begins, assumptions are made and expectations develop as audience members speculate about the world unfolding before them. They supplement the hypothetical situations they are witnessing with their own knowledge and experience of the real world, measuring the fictional against the actual.

Education in general is the process of helping individuals find essential meanings in life. These meanings accrue as one lives and draws inferences from actual and symbolic experiences. By responding to other people's cues and receiving responses in return, young children begin to establish their own identity. They learn to take risks as they explore new possibilities through conversation and role play. They learn about life through the stories of others and through their own storying in dramatic play. As skills grow, they expand their perceptions and enhance their ability to express personal thoughts and feelings.

Outside the classroom, children are typically active, self-directed learners. Educational theatre fosters these same qualities in school situations, helping students to develop techniques and skills for exploring a wider range of interests. In creative dramatizations of stories and improvisational explorations of scripts, students actively engage in situations that make sense to them in terms of their past experiences and their present levels of understanding. The teacher structures the dramatic experiences to expand students' current spheres of reference and to increase their understanding by providing new experiences and fresh perspectives from which to reflect on these experiences.

Although students are engaged in make-believe situations, the real world continues to exist; the learning that occurs stems from the interaction of symbolic and actual meanings. What is important is not the literal enactment of a plot but the process of exploring the meanings of the story—the themes, concepts, and issues. Time can be altered and ideas juxtaposed. Students can pause to examine a particular moment, linger on an image, or move forward, backward, and sideways in an attempt to make meaning happen.

The significance of the dramatic experience depends not on the experience itself but on the reflection that occurs about the experience, especially within the context of the drama. As individuals role play, things happen and words are spoken that affect and modify the actions and behaviors of others. The introduction of concepts and issues challenges students to consider the implications of their decisions and to take responsibility for the consequences of their actions. To take on a role is to detach oneself from what is implicity known and understood. It invites analysis, evaluation, modification, and synthesis of concepts already held.

Theatre is concerned with the examination of human issues in specific social contexts. To teach students to cope with the complexities of relationships in modern society, teachers should choose dramatic situations for creative dramatization and formal theatre production that not merely reflect and reinforce existing perceptions but challenge students to engage in independent thinking. Thus students gain fresh insight about themselves and their world.

A sequential and cumulative curriculum is necessary for students to examine theatre as a part of daily life, as a way of enhancing knowledge and skills, and as a means of expression and delight. The program should provide for a process-centered study of theatre as an art form including its historical and cultural contributions, its relation to society, and its importance to the individual. While only a few will have the special talents and commitment to prepare for professional careers in theatre and related fields, all students can benefit from ongoing educational theatre experiences. Such experiences will encourage the development of internal and external resources, the exploration of creative potential, the investigation of social and historical context, and the expansion of critical acumen.

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*For additional information, see "Educating Through Drama," *Theory Into Practice*, Volume XXIV, Number 3, Summer 1985. Columbus, OH: Ohio State University.

Scope and Sequence

The theatre arts curriculum for prekindergarten-Grade 12 is a sequential and cumulative learning continuum involving the processes of perceiving, responding, imagining, creating, communicating, and evaluating. The focus of the program is on the development of the individual rather than on coverage of prescribed information designated by grade level. The growth of a student's understanding and achievement is contingent on assimilation of information into his or her expanding frame of reference and on development and continuing refinement of skills.

Students are engaged in four basic domains of learning:

- **psychomotor**
  Students develop perceptual and expressive skills and techniques.
- **cognitive**
  Students assimilate knowledge and develop higher order thinking skills.
- **affective**
  Students cultivate positive attitudes toward the art and discipline of theatre and about themselves in relation to theatre.
- **aesthetic**
  Students derive pleasure from a combination of senses, emotions, intellect, philosophy, imagination, and spirit.

Differences in individual perspectives, learning rates, skill levels, and prior knowledge necessitate a flexible curriculum structure to accommodate each student's needs. The theatre arts program builds, therefore, on a spiral of concepts and processes. This spiral is outlined in the chart of Chapter 75 essential elements on pages 19-20 and expanded in the listing of skills, attitudes, and understandings on pages 21-24 and in the chart of objectives on pages 26-29.

The primary goals of educational theatre are to enable the student to:

- develop internal and external personal resources
- create theatre through artistic collaboration
- relate theatre to its social context
- form aesthetic judgments

Essential Elements

Chapter 75 delineates three essential elements for prekindergarten through Grade 6 which evolve into four essential elements for Grades 7-12.

Pre-K-Grade 6	Grades 7-12
• Expressive use of the body and voice	• Expressive use of the body and voice
• Creative drama	• Acting concepts and skills
	• Theatre production concepts and skills
• Aesthetic growth through appreciation of theatrical events	• Aesthetic growth through appreciation of theatrical events

The essential elements correspond to the goals of educational theatre as indicated in the chart below.

Goals of Educational Theatre	Essential Elements
• Develop internal and external personal resources	• Expressive use of the body and voice
• Create theatre through artistic collaboration	• Creative drama • Acting concepts and skills • Theatre production concepts and skills
• Relate theatre to its social context • Form aesthetic judgments	• Aesthetic growth through appreciation of theatrical events

The following chart provides details for each of the essential elements and illustrates the spiral continuum for the prekindergarten through Grade 12 theatre arts curriculum.

Theatre Arts Essential Elements

Scope and Sequence Chart

Indicates continuation and progression

	Every elementary school shall offer a fine arts program that includes the following essential elements:						
Goals:	**Pre-K & Kindergarten**	**Grade 1**	**Grade 2**	**Grade 3**	**Grade 4**	**Grade 5**	**Grade 6**
Develop internal and external personal resources	**EXPRESSIVE USE OF THE BODY AND VOICE**						
	Develop body awareness and spatial perception using: • rhythmic movement • imitative movement Imitate sounds	• sensory awareness	• pantomime Imitate dialogue	Recall sensory and emotional experiences	Express concepts using: • interpretive movement Create original dialogue	Utilize sensory and emotional recall in characterizations	
Create theatre through artistic collaboration	**CREATIVE DRAMA**						
	Dramatize limited-action stories and poems using: • simple pantomime	• puppetry	Dramatize literary selections using: • shadow play • pantomime • imitative dialogue		• improvisation • characterization • puppetry	Dramatize original stories using: • improvisation • characterization • puppetry	• situation role-playing
Relate theatre to its social context Form aesthetic judgments	**AESTHETIC GROWTH THROUGH APPRECIATION OF THEATRICAL EVENTS**			View theatrical events emphasizing: • player/audience relationship • audience etiquette	• recognition of similarities and differences between television, film, and live theatre Participate in group planning for story dramatization incorporating: • analyzation of character behavior • recognition of dramatic conflicts • prediction of plot resolutions	• evaluation and aesthetic judgments	• suggestions for alternative courses of action

Theatre Arts Essential Elements *(continued)*

Indicates continuation and progression

	junior high school	*high school*			
Goals:	**THEATRE ARTS 7-8**	**THEATRE ARTS I**	**THEATRE ARTS II, III, IV**	**TECHNICAL THEATRE I, II**	**THEATRE PRODUCTION I-IV**
Develop internal and external personal resources	**EXPRESSIVE USE OF THE BODY AND VOICE**				
	• Develop sensory and emotional awareness • Experiment with imitative and interpretive movement • Use pantomime • Develop vocal expression	• Develop relaxation and preparatory techniques • Practice stage movement • Utilize pantomime • Develop voice and diction			
Create theatre through artistic collaboration	**ACTING CONCEPTS AND SKILLS**				
	• Utilize improvisation • Practice dramatic storytelling • Explore creative dramatization • Develop basic acting techniques • Experiment with dramatic interpretation	• Utilize improvisation • Understand dramatic structure • Analyze and interpret scripts • Analyze and interpret characters	• Utilize advanced characterization • Explore classical production styles • Explore contemporary production styles • Recognize career opportunities		• Audition • Rehearse • Perform in public • Recognize career opportunities
	THEATRE PRODUCTION CONCEPTS AND SKILLS				
	• Explore puppetry • Explore reader's theatre • Explore play production	• Recognize interdependence of all theatrical elements • Explore technical theatre	• Explore specialized theatrical styles (modes): ▪ mime ▪ dance drama ▪ theatre for children ▪ musical theatre ▪ puppetry ▪ masked theatre ▪ radio/television/film • Develop directing techniques • Develop playwriting techniques • Recognize career opportunities	• Research and design • Develop stagecraft skills • Explore scenery • Explore properties • Explore lighting • Explore sound • Explore costumes • Explore makeup • Explore public relations • Practice theatre safety • Recognize career opportunities	• Research and design • Work on technical crews • Perform in public • Participate in strike of set, lights, etc. • Practice theatre safety • Recognize career opportunities
Relate theatre to its social context Form aesthetic judgments	**AESTHETIC GROWTH THROUGH APPRECIATION OF THEATRICAL EVENTS**				
	• Develop an appreciation of theatre • Practice audience etiquette • Attend live theatrical events • Analyze and evaluate theatrical experiences	• Develop an appreciation of theatre • Practice audience etiquette • Attend live theatrical events • Analyze and evaluate theatrical experiences	• Attend live theatrical events • Analyze and evaluate theatrical experiences	• Attend live theatrical events • Analyze and evaluate theatrical experiences	• Develop an appreciation of theatre • Practice audience etiquette • Attend live theatrical events • Analyze and evaluate theatrical experiences

Skills, Attitudes, and Understandings

Students achieve the four major goals of educational theatre and master the corresponding essential elements through the exploration and development of a number of related skills, attitudes, and understandings.

GOAL 1: Develop internal and external personal resources

- SENSORY AND EMOTIONAL PERCEPTION
  Theatre arts heightens students' visual, aural, tactile, and kinesthetic perception. The ability to perceive is fundamental to creative expression and aesthetic appreciation. Students learn to see, hear, feel, and comprehend form, space, color, and texture in the world around them, thereby enabling them to use, value, and derive pleasure from their sensory faculties.

- IMAGINATION
  Theatre arts nurtures students' internal and external imaginative behavior. Exercises for heightening observation and concentration skills stimulate the formation and retention of a repertoire of images. As they plan for creative dramatizations and solve theatrical problems, students engage in the process of imaging: expanding, combining, altering, and transforming images. Imagination is eventually externalized through the selected behaviors of the final creative act or performance.

- MOVEMENT
  Theatre arts develops physical abilities. Students engage in a variety of exercises and activities to develop spatial awareness and to strengthen body coordination. Acting requires the controlled and expressive use of the body integrated with the voice and mind. Stagecraft requires physical dexterity, strength, and endurance.

- LANGUAGE
  Theatre arts enhances communication capabilities. There are numerous kinds of language for expressing ideas and emotions: movement, conversation, writing, music, visual arts. Theatre embodies them all. Students learn how to articulate their intentions in many verbal and nonverbal ways. And because communication moves in two ways, they also learn to receive with sensitivity what others have to express.

- VOICE
  Theatre arts develops vocal abilities. Students learn to combine techniques for proper respiration, phonation, resonation, articulation, pronunciation, and projection with character analysis, imagery, and emotional recall to interpret scripts expressively and create believable characters.

- DISCIPLINE
  Theatre arts requires self-control and self-discipline. Theatrical activities provide students a controlled outlet for physical energy and an avenue for coping with the emotional and psychological stresses common to children and adolescents. Participating students often discover a more definite purpose for staying in school and an acceptable reason for giving closer attention to other scholastic pursuits. The collaborative nature of theatre leads students to understand the balance between individual integrity and social cooperation that characterizes artistic discipline.

- SELF-CONCEPT

  Theatre arts fosters personal growth and enhances self-esteem. Students experience keenly the feeling of belonging and develop their sense of identity and worth. Students become aware of their strengths and weaknesses, learn to respond positively to constructive criticism, develop their initiative and resourcefulness, and thereby strengthen their poise and self-confidence.

GOAL 2: Create theatre through artistic collaboration

- INTERPERSONAL SKILLS (ENSEMBLE)

  Theatre arts teaches social responsibility. Interaction is basic to the theatrical process which requires the cooperation of all participants: performers, technicians, audience members. Students with varying talents, abilities, social status, cultural backgrounds, and experience work collaboratively rather than competitively. They develop an understanding and respect for the abilities and efforts of others which creates a strong esprit de corps.

- PROBLEM SOLVING

  Theatre arts encourages independent thinking and the use of higher order thinking skills for inventive problem solving. Because they are continually faced with artistic choices and decisions, theatre arts students engage in research, discover analogies, experiment with new concepts, and evaluate the results.

- IMPROVISATION

  Theatre arts encourages freedom and flexibility. Creative drama and theatre games train students to improvise action and dialogue, utilize instincts, adapt to the unexpected, maintain spontaneity, take risks, invent solutions to problems, and accommodate change.

- CHARACTERIZATION

  Theatre arts requires introspection and self-analysis. As students deal with imaginary people (the characters in the dramas) and real people (the individuals playing the characters and working as technicians), they are able to simulate a broad range of life experiences, play many roles, and evaluate consequences of actions.

- PLAYMAKING AND PLAYWRITING

  Theatre arts explores the relationship between real life and theatrical representations of reality. Students imitate life experiences and experiment with imaginary situations in dramatic play. Improvisation focuses on the development and resolution of dramatic problems. Script analysis and interpretation reveal the selectivity and focus of dramatic structure. In the writing and production of scenes and short plays, students explore the artful integration of content and form.

- DIRECTING

  Theatre arts fosters responsible leadership. Directing requires interpersonal, psychological, and organizational expertise. An awareness of the importance of individual and group contributions to the total process develops as students learn to lead and to be led. In the making of creative choices, students settle differences of opinion and procedure, always present in a free society, with tolerance and understanding.

- TECHNICAL ELEMENTS

  Theatre arts develops practical lifetime skills. Students learn to appreciate the dignity of human labor because the theatre demands a great amount of physical work. Crew members and crew heads design, construct, and/or operate scenery, properties, lighting, sound, costumes, makeup, and publicity. They gain proficiency with tools, lumber, paint, cloth, and electrical equipment. They also learn to launder clothing, upholster furniture, sell tickets, and work within budgets.

- THEATRE MANAGEMENT
  Theatre arts teaches management techniques. It emphasizes the importance of systematic organization, orderly procedures, and detailed planning. To meet deadlines, students assume responsibility as they coordinate a multitude of individual and group projects.

GOAL 3: Relate theatre to its social context

- THEATRE AND LIFE
  Theatre arts clarifies ethical and moral standards of behavior. Drama derives from people facing crises, making moral decisions, and suffering or enjoying the consequences of their actions. The study of theatre in both contemporary and historical perspective provides insight into human behavior in various cultures and times and teaches universal concepts, human understanding, tolerance, and empathy.

- ROLES AND CAREERS
  Theatre arts provides vocational education. Training and practical experience in a diversity of transferable life skills provides a comprehensive background for students seeking careers in educational theatre, community theatre, professional theatre, radio, television, and the motion picture industry as well as in numerous other professions such as business, public service, education, theology, law, and medicine.

- THEATRE HERITAGE
  Theatre arts expands historical and cultural awareness. Knowledge of the artistic accomplishments of the world's great cultures enables students to grasp the relevance of the arts in the structure of society. The rich heritage of the theatrical tradition derives from the contributions of many ethnic groups. Recognition of national and cultural differences and commonalities reveals the universalities of human emotions and experiences.

GOAL 4: Form aesthetic judgments

- DRAMATIC ELEMENTS
  Theatre arts teaches literary structure. The study of the great dramatic masterpieces, a prerequisite for bringing them to life on the stage, creates an appreciation and appetite for good literature. Script analysis and interpretation lead students to an understanding of a playwright's ability to create plot, theme, characters, dialogue, spectacle, and music.

- THEATRE ATTENDANCE
  Theatre arts creates appreciative consumers of the arts. As participants, students learn about the interdependence of theatrical elements and the importance of ensemble. By attending productions, students learn acceptable social etiquette and become aware of the collaborative role the audience plays in live theatrical events.

- THEATRE AND OTHER ARTS
  Theatre arts incorporates many disciplines. As they work together to produce a play, students continually draw upon and expand their knowledge of literature, English, speech communication, psychology, sociology, history, art, music, dance, journalism, second languages, mathematics, physics, industrial arts, business, economics, and homemaking. They combine all of these with specific training in the art of theatre.

- **AESTHETIC RESPONSE**

  Theatre arts promotes an understanding of and appreciation for aesthetic experiences. Repeated involvement in the theatrical process and exposure to quality productions provide the comparative basis necessary for students to develop discriminating taste in the theatre arts and mass media. Students learn to recognize, analyze, judge, and value the arts in terms of form, context, technique, and purpose. They develop and apply their own standards and criteria in evaluating work by themselves and others.

Objectives

Primary objectives for each of the skills, attitudes, and understandings are assigned to the four goals of educational theatre. Charts on pages 26-29 show these objectives arranged sequentially across six developmental levels. Each succeeding objective requires increased understanding and sophistication on the part of the learner.

The following grade designations that appear on the charts are only approximate:

Level	Approximate Grade
Level I	Prekindergarten and kindergarten
Level II	Grades 1-3
Level III	Grades 4-6
Level IV	Grades 7-8
Level V	Grades 9-12, general
Level VI	Grades 9-12, specialized: acting, technical theatre, theatre production

The level at which a teacher presents a particular skill or understanding will vary with the developmental stage of students, their prior experience, and the sophistication of the educational program. Level V objectives generally relate to Theatre Arts I; Level VI objectives are usually taught in Theatre Arts II-IV, Technical Theatre I-II, and Theatre Production I-IV.

Teachers should take the following observations into consideration when using the charts of objectives to build a theatre curriculum based on individual student need:

- The arrangement of the four major goals; their component skills, attitudes, and understandings; and related objectives does not indicate relative importance or suggest that the study of one should precede another. Indeed, the theatre process frequently incorporates more than one goal and several skills, attitudes, and understandings at one time.
- Levels indicate the developmental growth of individuals and do not necessarily equate with grade placement or student age. Instruction for individual students who have had limited experiences in theatre should usually begin with the lowest level of objectives, regardless of their ages.
- Each successive level involves more detailed exploration of theatrical elements and concepts, more refined skills, and more sophisticated instructional activities.
- Neither the objectives nor the various component skills, attitudes, and understandings are meant to be taught in isolated units, since all aspects of theatre are interrelated. Learning is cumulative, so ideas used within one level are applicable for use and additional study in succeeding levels. The spiral curriculum is characterized by its broad coverage of all elements of theatre at any one level of development.

For additional information, see the Texas Education Agency Publication, *Scope and Sequence For Theatre Arts, Kindergarten—Grade 12,* CU7 370 01.

Objectives for Theatre Arts

Scope and Sequence Chart

Goal: Develop Internal and External Personal Resources

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*							
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**	**LEVEL V**	**LEVEL VI**		
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**	**Grades 9-12**	**Grades 9-12 specialized:**		
					general	**acting**	**technical theatre**	**theatre production**
	The Learner Will:							
Sensory and emotional perception	Initiate and/or respond to sensory and emotional experiences	Focus on details of sensory and emotional experiences	Use sensory and emotional recall to interpret experiences as actor and viewer	Recognize individual differences in sensory perception and emotional states	Interpret subtleties of sensory perception and emotional states	Develop and use a range of emotional expression to portray complex characters	Incorporate sensory and emotional experiences into theatrical design	Produce theatre with attention to sensory and emotional detail in content and form
Imagination	Express images through dramatic play and storytelling	React to imaginary objects, environments, and perceptions	Use imagination in playmaking	Use dramatic action to communicate and transform mental images	Use imagination to form and express thought, feeling, and character	Use imagination in character development	Use imagination in designing and implementing technical theatre	Use imagination in collaboration with others to produce and evaluate theatre
Movement	Use movement for creative expression	Use movement to explore thought, feeling, and roles	Use movement to express thought, feeling, and character	Identify and use movement techniques to express character	Apply movement techniques for characterization in improvised and scripted activities	Synthesize movement techniques to create characters	Consider the aesthetic and practical requirements of movement in design	Recognize and use movement as an integral element of theatre production
Language	Use language for personal exploration and social interaction	Use language to enact and comment on personal experience	Use language to discover relationships with others through social interaction	Use language to present/represent the self in relation to others	Express meaning and character through language	Use language to reveal and communicate text and subtext	Communicate understanding of technical theatre through language	Use language to communicate with theatre participants and audience members
Voice	Use voice as a means of self-expression	Use voice to explore thought, feeling, and role in dramatic activities	Use voice for conscious communication of thought, feeling, and character	Identify and use vocal techniques to express a variety of characterizations	Apply vocal techniques for characterization in improvised and scripted activities	Synthesize vocal techniques to create characters	Design sound to clarify and enhance vocal expression of performers	Apply vocal techniques to create characters in theatre productions
Discipline	Demonstrate responsible behavior in dramatic play	Demonstrate responsible behavior in dramatic activities	Demonstrate social discipline in dramatic activities		Develop and apply artistic discipline	Apply artistic discipline in collaboration with others		
Self-concept	Develop self-awareness and confidence in dramatic play	Act and interact in dramatic activities with full involvement	Discover self as effective in imagining, interacting, and reflecting in dramatic activities	Acknowledge similarities with and differences from others in dramatic activities	Improve understanding of self and others through expanding role repertoire	Develop objectivity in appraising personal abilities and creative endeavors	Develop objectivity in assessing skills and abilities in design and construction	Develop ease and objectivity as a participant in theatre productions

Objectives for Theatre Arts (continued)

Goal: Create Theatre Through Artistic Collaboration

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*							
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**	**LEVEL V**	**LEVEL VI**		
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**	**Grades 9-12**	**Grades 9-12 specialized:**		
					general	**acting**	**technical theatre**	**theatre production**
	The Learner Will:							
Interpersonal skills/Ensemble	Develop ability to join with and respond to others in dramatic activities	Cooperate and interact during dramatic activities		Balance personal needs with social responsibilities and requirements of the dramatic situation	Become aware of the need for ensemble in theatre	Strive for ensemble in rehearsal and performance	Strive for ensemble in technical production	Strive for ensemble in theatre production
Problem solving	Recognize that people in stories and life have problems	Explore the concept of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context	Explore consequences and implications of alternative resolutions to problems through enactment	Explore resolutions to dramatic problems and evaluate consequences and implications	Explore acting as creative problem solving	Explore technical theatre as creative problem solving	Explore theatre production as creative problem solving
Improvisation	Participate in dramatic play	Participate in improvised dramatic activities	Develop skill in improvising action and dialogue		Use improvisation for scripted and unscripted material	Use improvisation in creating a character	Use improvisation in devising technical theatre	Use improvisation in producing theatre
Characterization	Assume roles through imitation	Explore a variety of roles in life and fantasy situations	Explore a variety of characters in life and fantasy situations	Incorporate physical, emotional, and social dimensions of characters in scenes	Develop skills of analysis and spontaneity in creating characters	Create characters using presentational and representational styles	Use technical theatre to enhance characterization	Create multidimensional characters in theatre production
Playmaking/ Playwriting	Imitate life experiences and imaginary scenes in dramatic play	Apply observations of life and story elements in dramatic activities	Participate in playmaking focusing on the development and resolution of dramatic problems	Write scenes in playscript format based upon problem-solving improvisations	Write and perform scenes/short plays integrating content and form	Collaborate in the development of original dramatic pieces	Contribute to original dramatic pieces by providing technical support	Collaborate in writing and producing original scripts
Directing				Recognize the role and responsibilities of the director	Understand the role and responsibilities of the director	Comprehend and respond to the directing process		Respond to and/or use the directing process
Technical elements	Recognize selected aspects of the environment during dramatic play	Recognize technical theatre elements used in dramatic activities	Explore the effect of selected elements of technical theatre in dramatic activities	Select elements of technical theatre to enhance dramatic situations	Recognize the contributions of technical elements in creating theatrical effects	Understand and respond to elements of technical theatre as they affect the actor	Understand and use processes, techniques, and materials of technical theatre	Collaborate in creating and executing technical elements for theatre production
Theatre management					Recognize the functions of management in theatre production	Understand the relationship of management to acting	Understand the relationship of management to design and technical functions	Perform management functions for theatre production

Objectives for Theatre Arts (continued)

Goal: Relate Theatre to Its Social Context

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*							
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**	**LEVEL V**	**LEVEL VI**		
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**	**Grades 9-12**	**Grades 9-12 specialized:**		
					general	**acting**	**technical theatre**	**theatre production**
	The Learner Will:							
Theatre and life	Explore real and fantasy situations		Explore similarities and differences between life and theatre	Compare life and theatre	Reflect upon personal and universal meanings in theatre	Use life to understand theatre and theatre to understand life		
Roles and careers	Use role-playing to develop awareness of a variety of social roles	Use role-playing to develop awareness of a variety of social roles and occupations	Explore a variety of social roles and occupations including theatre and other arts		Explore in depth selected occupations in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation		
Theatre heritage		Develop awareness of multicultural concepts through dramatic activities	Explore historical and multicultural concepts through dramatic activities	Discover and explore motifs and themes in theatre	Explore theatre history through dramatic literature	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems		

Objectives for Theatre Arts (continued)

Goal: Form Aesthetic Judgments

Skills, Attitudes, Understandings	*Developmental levels and approximate grades*							
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**	**LEVEL V**	**LEVEL VI**		
	Kindergarten	**Grades 1-3**	**Grades 4-6**	**Grades 7-8**	**Grades 9-12**	**Grades 9-12 specialized:**		
					general	**acting**	**technical theatre**	**theatre production**
	The Learner Will:							
Dramatic elements	Explore roles and environments in dramatic activities	Use selected dramatic elements in dramatic activities	Use and identify dramatic elements	Recognize and respond to elements in dramatic literature	Analyze and evaluate elements in dramatic literature	Analyze and evaluate dramatic text as a basis for performance	Analyze and evaluate dramatic text as a basis for technical theatre decisions	Analyze and achieve consensus of interpretation concerning the dramatic elements of a text as a basis for production
Theatre attendance	Respond to live theatre			Respond to and analyze live theatre	Analyze and evaluate live theatre using selected criteria	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres		
Theatre and other arts	Experience various art forms and relate to theatre		Explore relationships between theatre and other arts		Examine relationships between theatre and other arts	Synthesize knowledge of other arts into the creation of a role	Synthesize knowledge of other arts into technical theatre	Synthesize knowledge of other arts into the creation of theatre productions
Aesthetic response	Respond affectively to dramatic activities	Recognize and respond to unique qualities of theatre	Explore theatre in order to understand and appreciate the creative process	Reflect on and form opinions of theatre experiences	Respond to theatre art as an effort to interpret, intensify, and ennoble human experience			

Management and Content of the Theatre Arts Program

The Theatre Arts Curriculum

Educational theatre is inherently exciting and stimulating, involving students as active rather than passive learners. The diversity of theatre arts activities provides opportunities for discovering talents and developing transferable life skills for all students regardless of experience, social status, cultural background, or handicapping conditions. The creative challenges, in-depth experiences, and leadership opportunities encourage gifted and talented students to reach their fullest potential. By participating cooperatively and constructively, students develop understanding and respect for the abilities and efforts of both themselves and others. This creative involvement in a variety of problem-solving experiences expands intellectual and philosophical horizons, preparing students to become well-rounded individuals and appreciative consumers of the performing arts.

The educational theatre curriculum is a sequential and cumulative learning continuum. State Board of Education rules specify theatre arts as part of the balanced elementary curriculum and require it to be taught in prekindergarten through Grade 6. Theatre arts courses are electives in Grades 7-12.

The basis of the elementary school program is creative drama, an improvisational, nonexhibitional process based on the natural human impulse and ability to act out perceptions of the world as a basis for understanding. A leader guides participants to imagine and reflect upon human experiences. Students improvise action and dialogue as they explore, develop, express, and communicate ideas, concepts, and feelings through dramatic enactment. The curriculum uses the elements of theatre for focus and structure. Entertainment of an audience, however, is not the goal. Rather, the primary purpose is to nourish the receptive and expressive faculties of the individual.

The learning processes of perceiving, creating, and evaluating begun in the elementary theatre arts curriculum expand in scope and complexity throughout secondary school. As self-confidence develops, elementary students alternate as participants and observers in creative drama lessons. In Grades 7 and 8, the curriculum focuses on interpretation and performance as students develop their communication skills. In Grades 9-12, students refine these processes and use them in full-scale theatrical productions.

The study of theatre arts actively involves students as observers, organizers, creators, and evaluators in a diversity of challenging, imaginative experiences that develop the whole person physically, intellectually, and emotionally. It develops language and communication abilities, higher order thinking and problem-solving skills, and creativity. It stimulates both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure. By clarifying attitudes and ethical and moral standards of behavior, the study of theatre arts promotes positive self-concepts, social awareness, and empathy. It also motivates and facilitates learning in other content areas and improves learning retention through multisensory instruction.

When presented in a sequential and cumulative continuum, educational theatre helps students develop skills, knowledge, and sensitivity basic to a complete education.

Theatre Arts in the Elementary School

Creative Drama

The basis of the elementary theatre arts program is creative drama. This dynamic process and its relationship to formal theatre is described on page 57.

Developmental activities for expressive use of the body and voice focus on:

- concentration, visualization, and transformation
- sensory and emotional awareness
- rhythmic, imitative, and interpretive movement
- communication skills, including nonverbal pantomime and imitative and improvisational dialogue
- shadow play and puppetry

Playmaking skills for creative dramatization of literature and original stories include:

- cooperation for group planning and decision making
- recognition of dramatic conflicts and themes
- analyzation of human behavior for role-playing, characterization, and empathy
- imagination for the prediction of plot resolutions
- problem solving for suggestions of alternative courses of action

Theatre appreciation activities include:

- awareness of the player-audience relationship
- recognition of similarities and differences between the conventions of television, film, and live theatre
- development of audience etiquette
- perception, response, and evaluation for the making of aesthetic judgments

Lessons follow a general pattern of progression as students grow in their ability to participate. Simple warmup activities and theatre games motivate and prepare students to explore complicated stories and abstract ideas. They soon add imitative and improvised dialogue to nonverbal movement and pantomime. Initial simultaneous playing by the entire class leads into individual playing of characters in a scene. In *unison playing* the teacher furnishes the stimulus, and each child plays the same role simultaneously and independently of the others. There is no audience; everyone is a player. The next step is *pair playing* which provides the give-and-take interaction that is the basis of dramatic plot. The students are then ready to work in small groups, deciding among themselves how a scene will be acted out and how characters will be assigned. Students thus move from teacher-directed activities and dependence on the teacher's authority to group-centered activities and independence within the structure of their peer group. Since every idea is acceptable, all students, including the disabled and the gifted, can experience genuine success among their peers as they learn to listen, to create and contribute ideas, to concentrate on playing, and to support the creative endeavors of their classmates.

In addition to participating in dramatic play, elementary students study the art of theatre. The prerequisite for effective theatrical experiences is an understanding of theatre conventions and observance of audience etiquette. By alternating as players and observers in creative drama lessons, students begin to learn the required behavior of an audience. And by discussing and evaluating their work, they begin to develop a sense of aesthetic appreciation. Mastery of these skills, however, requires that educators provide all elementary students with multiple opportunities to attend quality theatrical performances. (See pages 71-75 for information concerning theatre appreciation and theatre attendance.)

Scheduling Theatre Arts in the Elementary School

State Board of Education rules require weekly instruction in the fine arts in prekindergarten-Grade 3 with at least 112 minutes per week in Grades 4-6. Additional undesignated time is available in the school day, and curriculum planners can use it to augment the minimal time allotment that must be divided between the three disciplines of art, music, and theatre.

Theatre arts, art, and music, or fine arts should appear on the semester class schedules and in lesson plans. Regularly scheduled instruction each week is necessary for the sequential development of concepts and skills and mastery of the essential elements in the fine arts areas.

A distinct linkage exists between the goals of creative drama and the essential elements of instruction for English language arts and reading. Commonalities also exist between the theatre arts curriculum and the social studies essential elements. (See page 59.) By combining instruction for these subjects, it becomes possible and practical to schedule several 30- to 60-minute time blocks each week for creative drama lessons. Some overlap of essential elements also is present between music and theatre. In addition to planned instruction, selected theatre games can be effectively played when a few extra minutes remain at the end of a lesson.

Combining classes for theatre arts instruction is not advisable, because it creates too large a group to allow students active individualized involvement in the theatre activities.

For additional information, see *An Introductory Overview of Theatre Arts In The Elementary School,* Texas Education Agency Publication GE6 370 01.

Secondary Course Descriptions

Theatre Arts, Grades 7-8

Theatre Arts 7-8 Grade placement: 7-8
Recommended prerequisite: none
Credit: 1/2 - 2 units

Theatre Arts, Grade 7, builds on the background established in the prekindergarten-Grade 6 program. It continues students' development of self-confidence and sensory and emotional awareness through the use of movement, vocal expression, improvisation, and dramatization. The nature of performance is explored through dramatic interpretation and an introduction to basic acting techniques.

Theatre Arts, Grade 8, builds on the background established in Theatre Arts, Grade 7, placing greater emphasis on student participation in creative group activities. The multiple components of a theatrical production are explored through the preparation and performances of scenes and plays.

Essential Elements

The essential elements of instruction for Theatre Arts, Grades 7-8 are:

- **Expressive Use of the Body and Voice**

  The student shall be provided opportunities to:

  - develop sensory and emotional awareness
  - experiment with imitative and interpretive movement
  - use pantomime
  - develop vocal expression

- **Acting Concepts and Skills**

  The student shall be provided opportunities to:

  - utilize improvisation
  - practice dramatic storytelling
  - explore creative dramatization
  - develop basic acting techniques
  - experiment with dramatic interpretation

- **Theatre Production Concepts and Skills**

  The student shall be provided opportunities to:

  - explore puppetry
  - explore reader's theatre
  - explore play production

- **Aesthetic Growth Through Appreciation of Theatrical Events**

  The student shall be provided opportunities to:

  - attend live theatrical events
  - practice audience etiquette
  - analyze and evaluate theatrical experiences
  - develop an appreciation of theatre

Management

Student interest and local need will determine scope and sequencing. Administrators and teachers should give consideration to the following recommendations:

- The school district has the authority to decide how many students to assign to a theatre arts class. Class size should not exceed 20-25 students, however, if effective learning is to occur. Theatre Arts, Grades 7 and 8, are activity-centered courses requiring individualized instruction and evaluation. An increase in class size results in a proportionate decrease in laboratory space. In addition, with more students, more time is required for completion of each activity, thus restricting the quantity and variety of learning experiences.
- A student should complete the first semester of Theatre Arts, Grade 7, before enrolling in the second semester of the course. The first semester provides the basic information and experience necessary for successful completion of the second half of the course. The same recommendation applies for Theatre Arts, Grade 8.
- Students participating in the course should have opportunities to observe preparations and productions of educational, community, and professional theatre companies.

Theatre Arts I

Theatre Arts I

Grade placement: 9-12
Recommended prerequisite: none
Credit: 1/2 - 1 unit

Theatre Arts I incorporates an introduction to theatre, the role of the actor in interpreting dramatic literature, performance theory and techniques, and an overview of the technical elements of theatrical production.

Essential Elements

The essential elements of instruction for Theatre Arts I are:

- **Expressive Use of the Body and Voice**

  The student shall be provided opportunities to:

  - develop relaxation and preparatory techniques
  - utilize pantomime
  - practice stage movement
  - develop voice and diction

- **Acting Concepts and Skills**

  The student shall be provided opportunities to:

  - utilize improvisation
  - understand dramatic structure
  - analyze and interpret scripts
  - analyze and interpret characters

- **Theatre Production Concepts and Skills**

  The student shall be provided opportunities to:

  - recognize the interdependence of all theatrical elements
  - explore technical theatre

- **Aesthetic Growth Through Appreciation of Theatrical Events**

  The student shall be provided opportunities to:

  - attend live theatrical events
  - practice audience etiquette
  - analyze and evaluate theatrical experiences
  - develop an appreciation of theatre

Management

Student interest and local need will determine scope and sequencing. Administrators and teachers should give consideration to the following recommendations:

- The school district has the authority to decide how many students to assign to a theatre arts class. Class size should not exceed 20-25 students, however, if effective learning is to occur. Theatre Arts I is an activity-centered course requiring individualized instruction and evaluation. An increase in class size results in a proportionate decrease in laboratory space. In addition, with more students, more time is required for completion of each activity, thus restricting the quantity and variety of learning experiences.
- A student should complete the first semester of Theatre Arts I before enrolling in the second semester of the course. The first semester provides the basic information and experiences necessary for successful completion of the second half of the course.
- Students participating in the course should have opportunities to observe preparations and productions of educational, community, and professional theatre companies.

Theatre Arts II, III, IV

Theatre Arts II
Grade placement: 10-12
Recommended prerequisite: Theatre Arts I - 1 unit
Credit: 1/2 - 1 unit

Theatre Arts III
Grade placement: 10-12
Recommended prerequisite: Theatre Arts I - 1 unit
Credit: 1/2 - 1 unit

Theatre Arts IV
Grade placement: 10-12
Recommended prerequisite: Theatre Arts I - 1 unit
Credit: 1/2 - 1 unit

Theatre Arts II, III, and IV continue the study of the historical evolution and cultural contributions of the theatre, its plays, and its performance and production styles and techniques. Students study basic components of production and apply them through performances in various historic styles and theatrical modes selected from mime, masked theatre, dance drama, puppetry, theatre for children, musical theatre, radio, television, and film.

Essential Elements

The essential elements of instruction for Theatre Arts II, III, and IV are:

- **Acting Concepts and Skills**

  The student shall be provided opportunities to:

  - utilize advanced characterization
  - explore classical production styles
  - explore contemporary production styles
  - recognize career opportunities

- **Theatre Production Concepts and Skills**

  The student shall be provided opportunities to:

  - explore specialized theatrical styles (modes)
    - mime
    - masked theatre
    - dance drama
    - puppetry
    - theatre for children
    - musical theatre
    - radio
    - television
    - film
  - explore production components
    - production management
    - elements of stagecraft
      (see course description for Technical Theatre I-II)
    - directing techniques
    - playwriting techniques
  - recognize career opportunities

- **Aesthetic Growth Through Appreciation of Theatrical Events**

  The student shall be provided opportunities to:

  - attend live theatrical events
  - analyze and evaluate theatrical experiences

Management

Teachers may organize any combination of the subelements according to student interest and local need. Completion of two semester courses constitutes Theatre Arts II, the next two semesters compose Theatre Arts III, and the fifth and sixth semesters comprise Theatre Arts IV.

After determining the content structure of each course, curriculum planners may choose to offer some courses on alternate years. In such a case, it is conceivable that a student could take Theatre Arts III, for example, before taking Theatre Arts II.

Student interest and local need will determine scope and sequencing. Administrators and teachers should give consideration to the following recommendations:

- One or more semesters may be devoted to a particular theatrical mode with students studying acting styles and production components concurrently, or students may study each production component independently and then apply the component through the study of various theatrical modes and acting styles.
- A student progressing from Theatre Arts II through Theatre Arts IV should explore a wide spectrum of acting styles, production components, and theatrical modes. A student may repeat a specific topic if different instructional material is covered.
- The study of any topic should include relevant dramatic material and historical perspective.
- Teachers may present the historical evolution of theatre most effectively if they integrate this material with the study of acting styles and production components rather than isolate the material as "theatre history" and require students to study it on a purely scholarly basis.
- Teachers may include elements of stagecraft in the course of study for Theatre Arts II,III, and IV, if desired. A broader scope of study, however, is possible if stagecraft is offered as a separate course: Technical Theatre I-II.
- The school district has the authority to decide how many students to assign to a theatre arts class. Class size should not exceed 20-25 students if effective learning is to occur, however. Theatre Arts II, III, and IV are activity-centered courses requiring individualized instruction and evaluation. An increase in class size results in a proportionate decrease in laboratory space. In addition, with more students, more time is required for completion of each activity, thus restricting the quantity and variety of learning experiences.
- If there is insufficient enrollment to make a separate section, teachers may teach two different courses concurrently.
- Students participating in the course should have opportunities to observe preparations and productions of educational, community, and professional theatre companies.

Technical Theatre I, II

Technical Theatre I
Grade placement: 9-12
Recommended prerequisite: none
Credit: 1/2 - 1 unit

Technical Theatre II
Grade placement: 10-12
Recommended prerequisite: Technical Theatre I - 1 unit
Credit: 1/2 - 1 unit

Technical Theatre I and II combine theories of design and stagecraft techniques with construction and operation of the various technical theatre elements including scenery, properties, lighting, sound, costumes, makeup, and public relations.

Essential Elements

The essential elements of instruction for Technical Theatre I and II are:

- **Theatre Production Concepts and Skills**

  The student shall be provided opportunities to:

  - develop stagecraft skills
  - practice theatre safety
  - explore scenery
  - explore properties
  - explore lighting
  - explore sound
  - explore costumes
  - explore makeup
  - explore public relations
  - research and design
  - recognize career opportunities

- **Aesthetic Growth Through Appreciation of Theatrical Events**

  The student shall be provided opportunities to:

  - attend live theatrical events
  - analyze and evaluate theatrical experiences

Management

Teachers may organize any combination of the essential elements according to student interest and local need. Completion of two semester courses constitutes Technical Theatre I, and an additional two semesters compose Technical Theatre II.

Student interest and local need will determine scope and sequencing. Administrators and teachers should give consideration to the following recommendations:

- Teachers may present each topic (e.g., scenery, properties) independently for a portion or the duration of a semester, or several topics may be taught concurrently for one or more semesters.
- Teachers may relate design and construction activities to productions or treat them as independent projects.
- A student progressing from Technical Theatre I through Technical Theatre II should explore a wide spectrum of technical theatre elements. A student may repeat a specific component if different instructional material is covered.
- A broader scope of study is possible if Technical Theatre is offered as a separate course. However, teachers may include elements of stagecraft in the course of study for Theatre Arts I, I, III, and IV, if desired.
- The school district has the authority to decide how many students to assign to a theatre arts class. Class size should not exceed 20-25 students, however, if effective learning is to occur. Technical Theatre I and II are activity-centered courses requiring individualized instruction and evaluation. An increase in class size results in a proportionate decrease in laboratory space and facilities.

- If there is insufficient enrollment to make a separate section, teachers may teach two different courses concurrently.
- Students participating in the course should have opportunities to observe preparations and productions of educational, community, and professional theatre companies.

Theatre Production I-IV

Theatre Production I-IV

Grade placement: 9-12
Recommended prerequisite: none; student assignment determined by the director
Credit: 1/2 - 4 units

Theatre Production I-IV provides practical hands-on experiences in acting and stagecraft through the preparation and public performances of plays. This curricular laboratory for the exploration, development, and synthesis of all elements of theatre supplements the other theatre courses that concentrate on theories, information, and techniques by providing for the integration and implementation of these ideas and skills.

Essential Elements

The essential elements of instruction for Theatre Production I-IV are:

- **Acting Concepts and Skills**

  The student shall be provided opportunities to:

  - audition
  - rehearse
  - perform in public
  - recognize career opportunities

- **Theatre Production Concepts and Skills**

  The student shall be provided opportunities to:

  - research and design
  - work on technical crews
  - perform in public
  - participate in strike of set, lights, etc.
  - recognize career opportunities
  - practice theatre safety

- **Aesthetic Growth Through Appreciation of Theatrical Events**

  The student shall be provided opportunities to:

  - attend live theatrical events
  - practice audience etiquette
  - analyze and evaluate theatrical experiences
  - develop an appreciation of theatre

Management

Completion of two semesters of production work constitutes Theatre Production I, the next two semesters comprise Theatre Production II, the fifth and sixth semesters constitute Theatre Production III, and the seventh and eighth semesters compose Theatre Production IV.

Student interest and local need will determine scheduling appropriate for the successful production of the plays. Administrators and educators should give consideration to the following recommendations:

- Although the course may meet during a regularly scheduled class period, the scope of activities will probably require more time. Consequently, the course may meet for a lengthened class period or outside of regular school hours.
- The course does not necessarily have to meet every day or for an entire semester. However, the total instructional time must at least be equivalent to a regular semester course (80 hours) for each one-half unit of credit.
- For a specific production, students will be given either acting or technical assignments. Consequently, they will be required to meet only one of the first two essential elements (either Acting Concepts and Skills or Theatre Production Concepts and Skills). All students will be expected to meet the third essential element (Aesthetic Growth Through Appreciation of Theatrical Events). During the course of several productions, students should have the opportunity to participate as both actors and technicians.
- Theatre is a cooperative venture among actors, technicians, and the audience. Viewing and reacting to theatrical performances can assist students in becoming discriminating and appreciative consumers. Therefore, students should give multiple performances of each production for elementary and secondary students in the district as well as for the community, dependent upon the nature of the material being produced.
- Students participating in the course should have opportunities to observe preparations and productions of educational, community, and professional theatre companies.

For additional information, see *The Theatre Production Course: Questions and Considerations,* Texas Education Agency Publication GE3 452 01.

Honors Courses

District curriculum planners may modify any of the theatre arts courses specified in Chapter 75.67 and submit a proposed honors course for the advanced high school honors program to the Commissioner of Education for review and approval. These courses include:

- Theatre Arts I, II, III, IV
- Technical Theatre I, II
- Theatre Production I, II, III, IV

Honors courses must specify criteria for entry of highly motivated students and must feature a definite scope and sequence that reflects the nature of the subject. The differentiated curriculum for an honors course must include a wider range and greater depth of subject matter than that of the regular course as well as an emphasis on higher level and critical thinking skills, provision for creative productive thinking, a stress on cognitive concepts and processes, instructional strategies that accommodate the learning styles of the students involved, and independent as well as guided research.

Individualized projects offer one approach to the design of theatre arts honors courses. Each student can select an acting, directing, playwriting, or stagecraft project. The project should require the student to imaginatively apply and extend basic principles and techniques in all phases of production including research, design, realization, and evaluation.

Concurrent scheduling of honors courses and regular courses allows teachers to combine projects. A student working on a directing project would need a cast that might be comprised of students working on honors acting projects or of students from a regular class. A student working on a playwriting project might provide the script, with another student designing the setting. Such an arrangement provides leadership opportunities and experience in cooperation and group dynamics.

Another approach is to provide an opportunity for interaction between advanced students and theatre professionals. Artists in residence could be used as mentors. Apprenticeships and internships enable students to work with professionals on projects outside the school. In both cases, however, the theatre teacher must provide coordination, observation, and evaluation.

Characteristics of a Quality Theatre Arts Program

Prekindergarten-Grade 6

A quality educational theatre program, prekindergarten-Grade 6, will include the following characteristics:

- scheduled time daily, or at least weekly, sufficient for in-depth sequential and cumulative instruction in theatre arts
- notation of regular theatre arts instruction in daily lesson plans and a grade for theatre arts on each report card
- teachers knowledgeable of creative drama techniques and able to apply them in teaching theatre arts as well as other subjects
- ongoing inservice workshops in creative drama for specialists and classroom teachers
- provision for interdisciplinary planning between creative drama specialists and other teachers
- planning for a sequential prekindergarten-Grade 12 program by theatre teachers from all grades
- a theatre arts curriculum guide that is comprehensive, practical, and current for each grade
- state-adopted creative drama teacher resource books, theatre-related reference books, literature collections, periodicals, and audio and video recordings
- record players, tape recorders, and videotape equipment
- classroom collections of puppets, costume pieces (fabric, hats), props, and scenic units (stackable boxes, folding screens)
- appropriate space for creative drama activities
- developmental activities that include:
  - rhythmic, imitative, and interpretative movement
  - imitation, repetition, and creation of sounds and dialogue
  - awareness and recollection of sensory and emotional experiences
- creative drama activities that include:
  - dramatization of literature and original stories
  - puppetry and shadow play
  - pantomime and interpretative movement
  - imitative and improvisational dialogue
  - characterization and role-playing
- theatre appreciation activities that include:
  - awareness of player-audience relationship and development of audience etiquette
  - recognition of similarities and differences between television, film, and live theatre
  - evaluation and aesthetic judgments
- students encouraged to share their creative work but not required to memorize lines and blocking nor to perform in assemblies, holiday theme shows, and formal theatre productions

- multiple opportunities for students in each grade to attend quality performances by high school, community, college, and professional theatre companies
- study guides or other learning activities used to prepare students for and to follow up each theatre experience

Grades 7-12

In Grades 7-12, a quality educational theatre program will include the following characteristics:

- properly certified teachers who keep themselves informed of trends and innovations by reading journals and attending workshops and professional association conventions
- provision for interdisciplinary planning with teachers of other subjects
- planning for a sequential prekindergarten-Grade 12 program by theatre teachers from all grades
- a comprehensive, practical theatre arts curriculum guide for each course
- textbooks, reference books, periodicals, scripts, and audio and video recordings
- an adequate budget provided for scripts, royalties, lumber, paint, fabric, makeup, tools, stage and lighting equipment, audiovisual materials, and videotape equipment
- adequate facilities, equipment, materials, and storage provided for classes and productions
- theatre space under the control of the theatre teacher, with no conflicting activities scheduled in the facility for at least two calendar weeks immediately prior to each production
- a variety of courses ranging from basic to advanced (Theatre Arts, Grades 7-8; Theatre Arts I-IV; Technical Theatre I-II)
- scheduling enabling students to participate in play production activities as a curricular or cocurricular laboratory for academic credit (Theatre Production I-IV)
- class size appropriate for course content
- a program accessible to disabled participants and audience members
- courses and productions incorporating the study of a wide range of drama of various periods, styles, nationalities, forms, playwrights, and media
- opportunities for students to practice all aspects of theatre including acting, designing, technical production, theatre management, writing, and directing
- student exercises and performances videotaped as a basis for evaluation
- study guides or other learning activities developed to prepare students for each theatre experience
- post-production analysis, criticism, and evaluation (written critiques, guest critics, discussion forums with audience members)
- at least two productions staged annually, with multiple performances of each
- a children's theatre production presented annually
- opportunities for students to attend preparations and performances by other schools, community theatres, colleges, and professional theatre companies
- experiences with guest artists
- participation in play festivals and the UIL One-Act Play Contest
- affiliation with the Texas Educational Theatre Association and the International Thespian Society
- information provided about the numerous avocational and vocational career opportunities in theatre

Responsibilities of School Personnel

Administrators' Responsibilities

Active support by the district and campus administration is necessary for a successful theatre arts program. To provide leadership, administrators can:

- understand the personal, educational, and cultural values of theatre and its importance in the school program
- develop parental and community support for the educational theatre program
- support the development of a theatre arts program of the highest quality
- select talented and enthusiastic teachers with theatre arts certification
- plan with teachers to provide a developmental sequence of theatre courses with stimulating activities for all students
- recognize outstanding theatre arts students in awards ceremonies
- schedule adequate instructional time to ensure student mastery of theatre essential elements
- include in the theatre teacher's job description the extracurricular and cocurricular responsibilities and student/teacher contact hours necessary for play productions
- adjust class loads and provide equitable compensation for play production responsibilities
- limit the size of theatre arts classes to facilitate individualized instruction without restricting the number and variety of learning experiences. (Note: Theatre production classes will have much larger enrollments than other theatre classes.)
- ensure an adequate budget for the theatre program to relieve teachers and students of the burden of fund raising
- secure appropriate facilities and equipment for theatre programs
- schedule regular inspection and maintenance of theatre facilities and equipment
- assure the theatre department access to the stage and technical support facilities for rehearsals, crew calls, and performances
- secure sufficient materials and supplies
- support decisions made by the theatre teacher regarding play selection and artistic policy
- attend theatre department productions
- facilitate the use of artists-in-residence and part-time specialized personnel
- encourage field trips to educational and professional theatrical buildings, rehearsals and crew sessions, and performances
- make professional growth of teachers possible through ongoing inservice training in theatre and the provision of release time for teachers to attend state, regional, and national theatre workshops and conferences
- arrange for time and compensation for ongoing revision and refinement of the theatre arts curriculum

Teachers' Responsibilities

The theatre arts curriculum encompasses numerous components from a diversity of subject areas. Every theatre teacher must function as an educator, developmental psychologist, counselor, skilled observer, and analyst. In addition, an elementary teacher must be a storyteller and creative drama leader. A secondary school teacher must also be a producer, director, acting instructor, vocal coach, movement specialist, historian, designer, carpenter, painter, electrician, sound technician, costumer, makeup artist, publicist, business manager, and critic.

The theatre program is based on the learning processes of perceiving, responding, imagining, creating, communicating, and evaluating. A sequential comprehensive curriculum includes a variety of theatrical modes, performance styles, and historical periods. To maintain a complementary balance between process and product, the teacher must be equally proficient in teaching theories, information, and techniques and in implementing and integrating these ideas and skills in creative dramatizations (elementary and secondary school) and in theatrical productions (secondary school).

Creative Drama and Acting Competencies

All elementary and secondary theatre arts teachers must be able to:

- establish a positive classroom climate
- establish boundaries that provide a sense of security without limiting freedom for independent thinking and creativity
- promote each student's expressive use of the body and voice
- encourage a healthy release of emotion and development of self-concept
- provide opportunities to build social awareness and empathy toward others
- guide, rather than direct, students' work by both offering and accepting ideas
- facilitate cooperative group interaction and positive evaluation
- remain flexible, accepting all efforts while challenging students to give only their best
- introduce students to quality literature representing a variety of cultures
- handle new subjects and contemporary problems as they arise in creative dramatizations

Directing Competencies

The secondary theatre arts teacher must be able to:

- plan and implement an integrated program for the basic development of the actor's instruments: voice, body, inner resources
- select, cast, and rehearse a play relating the emotional, intellectual, and physical demands of the play to the needs and abilities of the actors
- use knowledge of playwriting to adapt or cut a script for production to comply with the moral climate of the community or to meet time limitations for competitions
- develop and articulate a production concept based on a critical analysis of and personal response to the text of a play
- conduct auditions using a variety of audition methods
- apply the theories and techniques of stage composition and directing
- analyze and constructively evaluate student work (process) and theatrical events (product)

Theatre Management and Production Competencies

The secondary theatre teacher must be able to:

- plan a production season including quality plays that are meaningful and challenging to the participants and audience
- budget, order, and purchase materials and equipment for classroom and production needs
- organize and implement a production schedule
- analyze a script and design the technical aspects of a production (scenery, properties, lighting, sound, costumes, makeup)
- interview and assign students to crew positions
- supervise the construction and operation of all the technical aspects of a production
- develop a multimedia publicity and promotion campaign for a production
- set up and operate effective ticket sales and box office procedures
- organize and tour a theatrical production

Knowledge of Students

All theatre arts teachers should be knowledgeable about students in terms of:

- developmental levels of learning
- interests, aptitudes, and abilities
- motivational needs
- physical and emotional health
- learning abilities and disabilities
- gifted and talented potential
- socio-economic, cultural, and family influences
- social and emotional maturity
- self-concept

Secondary teachers should also be knowledgeable about students in terms of:

- reasons for enrolling in theatre arts
- cocurricular, extracurricular, and nonschool activities and responsibilities
- career interests

Maximizing Student Growth

All theatre arts teachers should be able to:

- relate subject matter to students' interests and needs
- offer students examples of a variety of human experiences and conditions
- involve all students in class questions and discussions
- structure improvisational explorations of theatrical problems
- encourage creative thinking and problem solving
- facilitate interpersonal communications and group interaction
- encourage critical thinking and decision making

- assist students in giving, receiving, and using constructive criticism
- motivate and involve all students in a variety of activities and projects
- provide all students the opportunity for growth and recognition
- enhance the self-image of all students
- stimulate students' interest in and appreciation for all fine arts
- develop discriminating audience members

Secondary teachers should also be able to:

- develop practical lifetime skills
- identify avocational and career opportunities in theatre arts
- assist students in preparing for theatre-related careers

Classroom Management

All theatre arts teachers should be able to:

- create a positive nonthreatening learning environment
- maintain appropriate levels of student discipline
- organize and plan units of study
- determine objectives and design appropriate student activities
- use appropriate materials and resources
- use audiovisual and videotape equipment
- employ a variety of diagnostic and evaluation methods
- use a variety of instructional strategies
- assess and report student progress and achievement (for both process and product)
- maintain required records, reports, and forms
- develop a system of time management for classroom instruction and activities
- cope with limited resources and facilities
- plan and supervise field trips

Secondary teachers should also be able to:

- develop a system of time management for theatre production rehearsals, crews, and performances
- establish and enforce safety procedures and regulations
- supervise student participation in theatre festivals and competitions

Teacher Communication and Professional Growth

All theatre arts teachers should:

- implement self-evaluation procedures
- develop effective speaking and listening skills
- establish cooperative relations with administrators, colleagues, parents, and other members of the community
- serve as resource persons for theatre arts in the school and community

- recognize and use available support services for student growth and development
- develop a broad knowledge of narrative and dramatic literature appropriate to personal needs and performance skills of individual students
- stay informed of current curriculum materials, theatrical publications, and plays
- attend theatrical productions and other fine arts events
- participate in educational theatre inservice programs, workshops, conventions, and courses
- actively participate in professional educational theatre associations (state, regional, national)

Teaching Strategies

Creative Drama

Prekindergarten-Grade 6

The basis of the theatre arts program in the elementary school is creative drama, an improvisational, nonexhibitional, process-centered form of theatre in which leaders guide participants to imagine, enact, and reflect upon human experiences.

Drama is a natural developmental process for all children. As infants, children begin to observe and respond to their environment. They imitate the sounds and actions of their parents. They are entertained by nursery rhymes and folk stories and soon progress to play acting (creative play), recreating favorite tales and role-playing characters in stories of their own devising.

Creative drama is a more structured form of play acting. Teachers base improvised dramatizations, which can relate to any and all subject areas, on stories and concepts from literature, history, current events, and on students' imaginations. Literary source material may include some play scripts but is primarily comprised of children's stories and poems.

The typical creative drama lesson begins with warmup and motivational activities. Acting as a guide, the teacher tells the students a story or presents an idea. The class discusses the dramatic action, who will play what roles, and how space will be used. After planning, the students act out the narrative either in segments or from beginning to end. Participants evaluate each improvisation or playing. They may replay some scenes one or more times with improvements and extensions. A calming activity closes the session.

The teacher frequently uses the technique of side-coaching, suggesting actions and ideas the students might consider incorporating while they are enacting a scene. Sometimes side-coaching is directed to all the students, and sometimes comments are quietly shared with individuals. It is often desirable for the teacher to play a character role in the dramatizations. Generally the character is an authority figure or one who can legitimately control and guide the actions of the students.

Creative drama is the primary process teachers use to teach all the elementary theatre arts essential elements. Students develop their sensory and emotional awareness and expressively use their voices and bodies as they communicate verbally and nonverbally in dramatizations. After viewing a theatrical event, students review their experience as audience members and enhance their discussion by recreating favorite scenes or acting out alternative courses of action that characters might have taken.

Grades 7-12

Creative drama continues as an integral part of the secondary school theatre curriculum, being more commonly referred to as improvisation. Theatre games and improvised scenes provide warmup and motivational activities, as well as enable students to explore dramatic subtext as they work to develop more complex characterizations. Teachers frequently use improvisation as an idea-stimulating process to help teach playwriting. Students may use improvisation to create and refine original formal theatre pieces. Advanced students may also act in live improvised theatre productions, spontaneously dramatizing characters and situations suggested by the audience.

For additional information, see the following teacher resource books:

- Cottrell, June. *Creative Drama in The Classroom: Grades 1-3* and *Grades 4-6*. Lincolnwood, IL: National Textbook Company, 1986.
- Heinig, Ruth Beall. *Creative Drama Resource Book: Kindergargen Through Grade 3* and *Grades 4-6*. Englewood Cliffs, NJ: Prentice-Hall, 1986.
- McCaslin, Nellie. *Creative Drama in the Primary Grades* and *Creative Drama in the Intermediate Grades*. White Plains, NY: Longman, Inc, 1986.
- Salisbury, Barbara. *Theatre Arts in the Elementary Classroom: Kindergarten Through Grade Three* and *Grade Four Through Grade Six*. New Orleans, LA: Anchorage Press, 1986.
- Spolin, Viola. *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-3* and *Grades 4-6*. Evanston, IL: Northwestern University Press, 1986.

Formal Theatre

Prekindergarten-Grade 6

The primary purpose of the elementary theatre arts curriculum is to nourish the receptive faculties and expressive abilities of the individual. The program should not promote formal theatre wherein students are taught to perform for an audience. Rather, the focus should be on creative drama, a natural, exciting process that can develop the body, mind, imagination, and spirit of the individual child.

Components of formal theatre provide focus and structure for creative drama activities, but the entertainment of an audience is not the goal. Holiday pageants and assembly programs performed for parents, often in costumes constructed by parents, for the gratification of parents are often more exploitive than educational. Students need not, and in most cases, should not be required to memorize lines, rehearse stage movements, and perform publicly until secondary school when they have the knowledge, skills, confidence, and maturity to handle such responsibility successfully.

There may be times when elementary students have a collective desire to share a particular creative drama project with others outside the classroom. Such "plays" differ substantially from traditional productions in that students intitially improvise dialogue and action rather than memorize and rehearse following a written script.

Grades 7-12

The nature of performance and formal theatre production serves as the basis of the secondary theatre arts curriculum. Grades 7 and 8 introduce basic acting techniques for the purpose of interpreting dramatic literature. Students prepare acting scenes and small-scale productions specifically for presentation to audiences. In high school, they study advanced acting techniques for portraying more complex characterizations and explore technical theatre in depth. Subsequent full-scale productions presented in a variety of styles and modes provide for the exploration, development, and synthesis of all elements of theatre.

The successful artistic production of quality scripts requires ensemble work on the part of both actors and technicians. Producing a play places specific real-life and artistic demands upon young people. They must face the challenge of auditions; work with scripted materials to analyze characters and motivate lines and blocking; use research, imagination, and improvisation to solve countless theatrical problems; acquire the discipline demanded by rehearsal and production schedules; use stagecraft skills to realize technical designs; collaborate with other artists; and cooperate with individuals and groups in both school and community. It is especially important that the students who are selected for production companies have sufficient training to give believable, sensitive performances and to carry out technical requirements. Although not every secondary school student will take part in productions, all students should actively participate as perceptive members of the audience.

Process-Centered Directing in Grades 7-12*

Much contemporary theatre can be characterized by its rejection of recently prescribed conventions in favor of a return to once-central concerns: myth, ritual, ceremonies, communal celebration, symbols, dreams, language that transcends meaning and even words, action that strives to make vibrant connections with the heart and mind of the audience. A rediscovery of theatre history is underway, especially of those periods where theatre proved most direct, least formal, and overwhelmingly popular for large masses of people. Particularly strong influences can be seen in primitive rituals, the commedia dell'arte, the Elizabethan public theatre, romanticism, the mid-nineteenth century popular stage, and expressionism.

A major impulse for experimentation and change in today's theatre has been a rediscovered sense of play. Play theory and theatre games enjoy widespread popularity. Approaching theatre as play can create a joyous atmosphere for both rehearsal and performance where the process becomes as important as the product.

The modern teaching director is, or should be, concerned with discovering the nature of theatre as well as with staging productions.

Moving beyond conventional practices, directing then becomes the search for an effective process that can produce the envisioned results. While methods will vary depending on the script being staged and the individuals involved, process-centered directing includes the following general characteristics:

- Such an approach is open, flexible, and committed to continuing experimentation.
- Problem solving and discovery rely on total group collaboration.
- Direction is nonauthoritarian and free of preconceived attitudes, prejudices, judgments, and patterns.
- Blocking often emerges as the intuitive, innovative solution to the theatrical needs of the moment.
- Direction serves as an evocative, resourceful, stimulating, provoking catalyst.
- Emphasis is placed on finding deeper insights and perspectives to enhance the final theatre communication.

Contemporary directing is, or should be, an eclectic ever-evolving process.

For additional information, see:

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*Based on concepts presented in *The Director in a Changing Theatre* by Robert J. Wills.

Linkage With Other Subjects

Prekindergarten-Grade 6

Creative drama is both an art form and a teaching technique. Since students naturally dramatize, teachers can use improvisation to capitalize on what students inherently know how to do. When students play out ideas, they become physically involved in experiences that might otherwise remain intangible ideas or words on a printed page. Dramatization can be effectively used to motivate interest and to enhance, extend, and deepen understanding of concepts in all subject areas. It allows students to learn kinesthetically, as well as mentally and emotionally, so that concepts are embedded and likely to be remembered.

A distinct linkage exists between the goals of creative drama and the essential elements for English language arts.

- Listening and responding, the basis of oral communication, are also the foundation of creative drama in which students learn to focus attention on the speaker, to follow plot lines in stories read aloud, to listen carefully to instructions, and to respond by asking questions and contributing information in the group planning process for acting out stories.
- The elementary English language arts curriculum stipulates that educators must provide creative drama and nonverbal communication activities such as interpretive movement and pantomime for students to develop fluency in using oral language for effective communication. Students studying both English language arts and theatre arts develop literary appreciation skills by becoming acquainted with a variety of selections and themes and by learning to follow plot lines, to describe the time and setting of stories, and to understand and relate to the feelings and emotions of various characters.
- Creative drama is extremely effective for reinforcing the teaching of reading as it provides exciting opportunities for students to respond kinesthetically to storytelling and oral reading. It prompts them to recall important facts and details, arrange events in sequential order, distinguish between reality and make-believe, identify cause and effect relationships of events and characters' actions, predict probable future outcomes, draw logical conclusions and make generalizations, and ultimately to evaluate and make judgments.

Commonalities also exist between the theatre arts curriculum and the social studies essential elements.

- Personal and social responsibilities are intrinsic in the group planning process for story dramatization as students learn to distinguish between socially acceptable and unacceptable behavior, to assume responsibility for their own actions, to work with others in completing tasks, and to support individual rights to differing opinions.
- In theatre arts, students also study psychological, sociological, and cultural factors affecting human behavior. Their acting out of stories from various cultures, incorporating the exploration of traditions, customs, and folkways, leads them into discussions of the similarities and differences among people.

Teachers can also find related elements for unified instruction in music, art, physical education, health, mathematics, science, and other languages.

Grades 7-12

At the secondary school level, linkage continues to exist between theatre arts and other subjects through the use of role-playing and improvisation. In addition, scripts for acting scenes and for major productions may be chosen to parallel or complement literature or topics being studied in other classes such as English language arts and social studies. The student body constitutes the audience for scenes toured to classrooms and for major productions staged during assemblies and at night. Interaction among numerous departments including music, art, home economics, industrial arts, journalism, and business is common for many theatre productions, especially musicals.

Teaching Toward Mastery

The mastery learning concept of teaching, evaluating, reteaching, and extending learning opportunities is inherent in all aspects of educational theatre. Both the creative drama leader and the formal theatre director serve as mentors to students, guiding, stimulating, and encouraging them to analytical, evaluative, and creative thinking.

- Group discussion following a creative drama or improvisational activity leads to additional playings that allow for modifications and improvements, changes of roles, the addition of characters, deeper concentration with the inclusion of more details, and the imaginative extension of the story.
- Directorial observations and suggestions in the course of a rehearsal or following a scene provide students with immediate feedback which can be used for skill development and the attainment of proficiency in acting or stagecraft techniques.

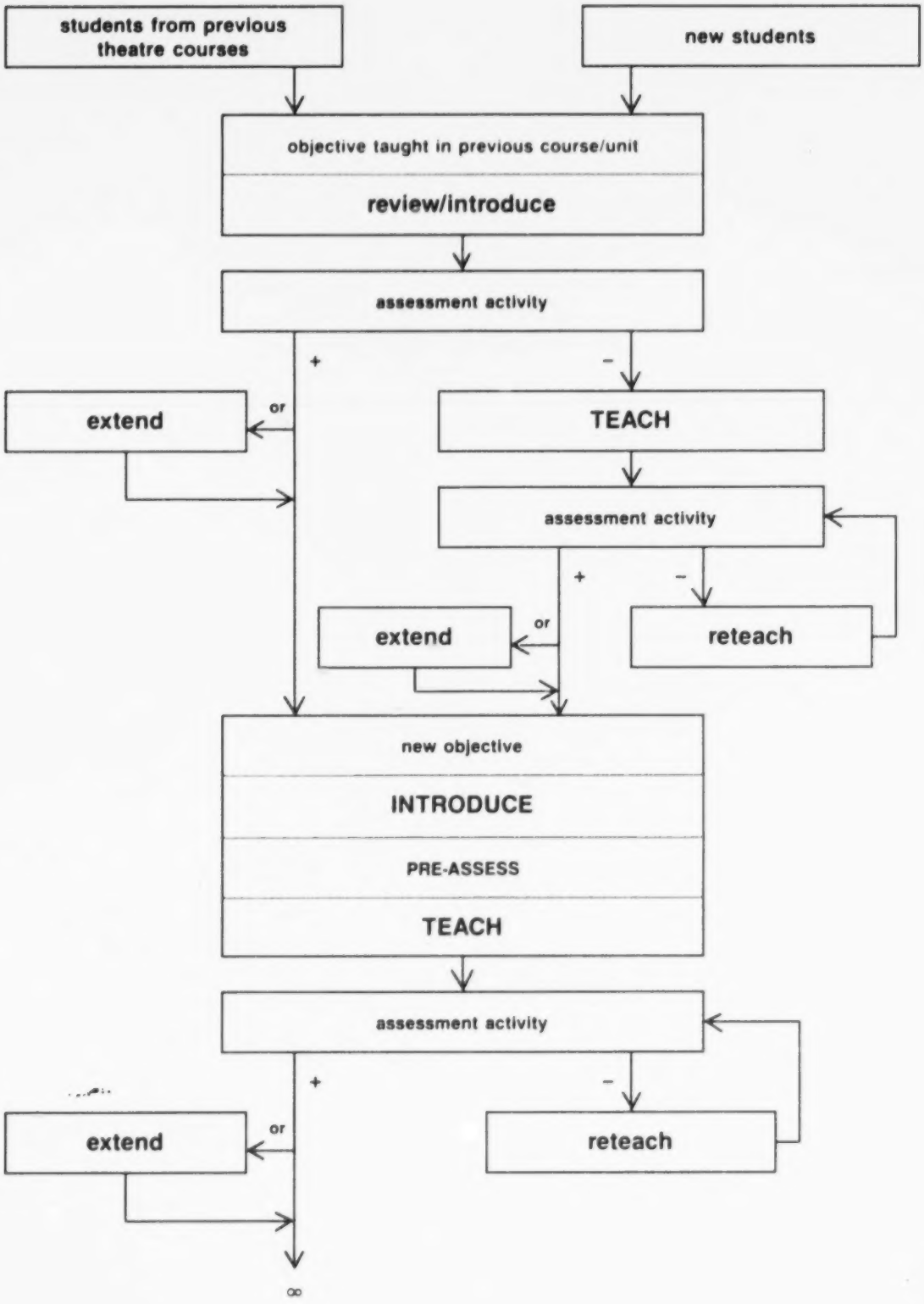
The spiral continuum of theatre arts objectives and their component skills, attitudes, and understandings; the combination of individual and group activities; the alternation between teacher instruction and direction, peer instruction and leadership, and independent study; and the accommodation of different modes of learning through integrated multisensory experiences all contribute to student achievement.

Educators should give consideration to the following when implementing and appraising the teaching cycle:

- OBJECTIVES
  Teachers should select and organize specific instructional objectives.
- INTRODUCTION AND REVIEW
  To more effectively plan subsequent instruction, teachers may use a review of objectives taught in previous units or courses as one diagnostic tool for checking what the student may know and may be able to do.
- ASSESSMENT
  Ongoing formative assessment can reveal areas they may have bypassed or that need further clarification. Teachers should use a variety of strategies for both formative and summative assessments of the creative developmental process as well as theatrical products.
- RETEACHING
  Alternative teaching strategies should provide different perspectives and learning modalities.
- EXTENSION
  The curriculum should be open-ended and nonrestrictive. Teachers should make new information available to the student as it becomes pertinent to his or her inquiry. Problem-solving projects can provide for application of both knowledge and technique.
- VARIABLE TIME
  The length of time spent on activities pertaining to specified objectives may be a day, a week, a month, or a semester depending on course requirements, class time, teacher insight, and student responsiveness.
- MASTERY LEVELS
  Given a comprehensive scope and sequence of instruction, the average student should be able to achieve established objectives by the end of a unit or course, although the level of mastery will vary with the individual.

The following chart illustrates the use of mastery teaching in theatre arts.

Mastery Teaching in Theatre Arts



Special Populations

A major goal of an education program is to enable students to grow physically, emotionally, aesthetically, and intellectually to the full extent of their abilities. The diversity of activities encompassed in the theatre arts curriculum provides unique opportunities for the involvement of all students, regardless of experience, cultural background, or handicapping conditions. Participating students can alternate as creators, observers, and evaluators, thereby discovering talents, refining skills, and developing an understanding and appreciation of the abilities and efforts of others.

Theatre arts instructors and specialized personnel are responsible jointly for the cooperative delivery of effective instruction. Appropriate modification of methods, pacing, and materials can provide full opportunity for learning the essential elements.

Special Education

In theatre, students learn skills, discipline, and confidence that will stand them in good stead for the rest of their lives, whether they become actors or engineers or sales clerks. For disabled students, theatre education offers these same benefits and more such as:

- **Improved self-concept and assertiveness**
  Many students in special education programs develop negative feelings as a result of being in separate classes, having special conferences, and using different instructional materials. Often these students have a poor self-concept, low expectations, and little motivation. Sometimes these and other frustrations lead to behavior problems. Much of this can be reversed when a student finds a program in which he or she can excel or display talents. Being a part of a creative drama class and working cooperatively with classmates to dramatize a story or participating in a secondary school theatre production and receiving audience response and applause can be an important first step to establishing self-esteem, dignity, and an ability to assert oneself.
- **Career preparation**
  Theatre is an ideal vehicle for teaching good work habits. Punctuality, acceptance of criticism, the following of directions, and cooperation with others are the very fabric of the theatre experience. And the teacher's insistence on good work habits for optional performance is reinforced by peer pressure, a key ingredient not found in some other work settings.
- **Recreation**
  Everyone needs recreational outlets. For disabled individuals, this need is especially acute.

The term *disabled* (or *handicapped*) does not identify a homogeneous group. It includes individuals with different needs and talents, randomly dispersed through society. The term refers to many different kinds of impairments, including blindness, deafness, and mental retardation. There are also many different degrees of disability within each category.

Students with the greatest number of special needs will require the greatest amount of support and individual attention. Thus, theatre teachers who want to serve moderately to severely handicapped students may have to rely on improvised scripts or performances they can adapt to their students' individual talents. Often this may mean securing assistance from special educators, interpreters, and even therapists and mobility trainers.

At the other end of the continuum, secondary school students with less severe disabilities may require only slight modifications such as a ramp to the stage, some assistance with recording the director's suggestions, or simply a chance to audition for a part in a situation where their abilities rather than their disabilities will be judged. Consider how often directors make casting decisions based more on the availability of talent than on the precise character needs of a script—casting 16-year-olds as octogenarians and short people as tall ones.

Theatre is an adaptable medium with a history of accommodating individual needs and talents. The challenge is the realization of a theatre program without limitations. The objective is not the creation of separate programs and activities for persons with disabilities. Rather it is to ensure full participation in existing programs, a matter that may require little more than an open mind.

Consider the following observations:

- All theatre is directed toward achieving the best possible performance from each person by capitalizing on that individual's strengths.
- Creativity is not limited by a handicapping condition.
- The disabled actor is a person first; the disability is but one of many distinguishing characteristics of the individual. Consequently, disabled performers need not be limited to roles that specifically call for a disability.
- While some modes of physical or vocal expression may be impaired, other channels are often intensified and enhanced. Emotionally, individuals who have had to cope with a disability have confronted aspects of life not likely known to the able-bodied. Herein lies a substantial theatrical resource.
- Concentration must always focus on ability, not disability. The most rewarding discoveries occur when we learn how the disabled person can accomplish feats that are not possible with an able-bodied performer or technician. The uniqueness of disabled persons is a theatrical asset, and we need to remain open to previously untapped potential.
- Working with a disabled individual is no more difficult than working with an able-bodied individual. It simply requires the ability to modify, adapt, and remain flexible in approach.
- The director must uphold the same standards and expectations for disabled performers and technicians as for the able-bodied. While adaptation is sometimes necessary, special treatment is not in order.
- There are no hard and fast rules, no generalities to be applied to working with the handicapped, because there are no typical disabled people. Each person and each handicapping condition must be dealt with on an individual basis.
- If teachers cannot think of ways to modify or adapt to solve problems, they should ask the disabled students. They spend their lives adapting.

Creating an accessible theatre program is not a matter of money. In most cases, accommodating disabled individuals will require more imagination than expense, more innovation than equipment. It is a matter of caring and being committed to sharing the theatre with new practitioners and new audiences.

Principles of Modification

Special education instruction can reinforce, follow-up, or supplement basic instruction. For example, the special education teacher can provide:

- alternative methods to present the content to be learned
- supportive instruction and reinforcement using the same materials as regular classes
- special instructional materials or media to reinforce concepts presented in regular classes
- adaptive methods to assess a student's knowledge of the subject area or essential elements in the regular classroom
- assistance in determining and demonstrating appropriate behavior in the regular classroom

Teachers may modify course content and the method of delivery for theatre in a number of ways:

- matching the content and delivery with the developmental level of the learner
- giving instructions through several learning modalities such as verbally, in writing, and with visual demonstrations
- repeating instructions, providing more detailed directions
- summarizing key points before starting an assignment
- asking leading questions as work progresses
- adjusting the pacing when introducing new information
- using progress charts and informal individual feedback interviews
- using hands-on activities, physical assignments, and performance activities
- using oral presentations, reports, and projects
- establishing a buddy system within the classroom to provide assistance
- using peer tutors to assist handicapped students
- using group assignments
- using tape-recorded textbooks and allowing students to listen and follow along in the written text, recording instructions and assignments
- using adaptive equipment and facilities

Awareness

To begin to integrate disabled students as active participants in the theatre program, teachers may initiate awareness activities and discussions between able-bodied and disabled students. Students can use improvisations to explore and discuss stereotypes, barriers, prejudices, and attitudinal problems associated with handicapping conditions. To gain further insight into the experiences of their disabled peers, able-bodied students can attempt routine tasks while being temporarily handicapped. The disabled students who are the experts in solving problems and coping with environmental barriers can coordinate and lead this simulation actively.

Acclimatization

Having sensitized the able-bodied and disabled students to each other's inhibitions and problems, teachers can then encourage disabled students to participate actively in the theatre program. Novice thespians will most likely have general fears about participating, but students with disabilities may lack confidence for additional reasons:

- lack of body control for walking, gesturing, and facial expression
- limited or no experience with theatre
- limited or no exposure to performers with disabilities or to theatrical productions involving disabled actors (Until very recently, most handicapped characters have been portrayed by able-bodied actors.)
- little perceived opportunity for meaningful involvement in theatre
- skepticism regarding special programs for the handicapped

A possible beginning is for the theatre teacher to work with an existing special education program. This approach can involve team teaching with the special educator or training the special education faculty to use theatre techniques such as creative drama, theatre games, improvisation, and role-playing.

Mainstreaming disabled students into the school's theatre curriculum is the alternative to integrating the theatre teacher into the special education program. This can be a big step for disabled students, so preparation and support should be provided.

A visit to the elementary special education class by the creative drama teacher can show students the similarities to play-acting they do naturally at home. Since every idea is acceptable in creative drama, all students can experience genuine success among their peers as they learn to listen, to create and contribute ideas, to concentrate on playing, and to support their classmates in their creative endeavors.

The theatre director can explain the content of the theatre courses to secondary school special education students, discussing the actor's responsibilities during rehearsal, outlining a script to be produced, and explaining the casting process. For some students, special preparation will be necessary. For example, the script may have to be printed in large type or translated into braille for blind performers or tape recorded for nonreaders. Once a student is cast in a play, supportive activities such as practicing lines before special education classes and using improvisations to help prepare for the role will ease the transition.

Before introducing secondary students to auditions and other theatre production activities, teachers might best involve them in selected creative drama activities and theatre games that guarantee success. With this background, they can move more securely from low-risk activities with no individual focus to performance-type activities. This process is equally valuable to disabled and nondisabled students who may not feel totally comfortable with the situation or with their new colleagues. Through playing games, interacting to solve mutual problems, sharing responsibilities, and having fun, disabled and able-bodied students of all ages can relax, get better acquainted, and develop an awareness and appreciation of each other's talents and abilities.

Secondary School Theatre Productions

If teachers are to maintain the integrity of a play production, they must base casting on each student's ability. Just as teachers should not cast students simply because they have parents on the school board, so teachers should not cast students simply because they are disabled. Theatre production is not therapy. The director must guard against both discrimination and reverse discrimination when casting.

The essential criterion is the probability of success. Not all students are capable of performing all rules. If the director is aware of a student's limitations, be they mental, physical, or emotional, the likelihood of casting that student in a role that will be both challenging and attainable is greatly improved. The director, therefore, must know as much as possible about the background and physical condition of each disabled student; students must be open and honest with the director about their handicapping conditions.

Directors should design the audition process to be as nonthreatening as possible.

- Group activities may create less tension for the inexperienced actor.
- Prepared readings (audition scenes) allow actors to solve problems in advance and to appear to their best advantage.
- Cold readings may be made more productive if the actor can at least read the script/scene beforehand.
- Scripts must be accessible. This may require large print, braille, tape recordings, or simplified scripts for persons with low reading levels. The ambulatory-impaired individual may need a means for dealing with the script, such as a tray on the wheelchair, a lectern, a script projected from an overhead projector, or a script held by a colleague.
- The stage area must be accessible. Wheelchairs require clear passageways and ramps. A defined acting area (carpet, raised edging) can assist the blind performer.

If the goal is to achieve the best possible performance from each actor, the director must remain flexible during rehearsals, modifying and adapting his or her approach to capitalize on each individual's strengths. There is no need to overcompensate for disabilities nor to patronize handicapped actors by settling for less than their best efforts. Limitations must be acknowledged, but the emphasis should be on the exploration of abilities.

All theatre students should have a working knowledge of all aspects of theatre including acting and stagecraft, regardless of any disabling conditions. Many reasons can be found as to why a blind student cannot run a light board or why a deaf student cannot operate the sound equipment. But what challenge is there in accepting negative excuses. Again, the only real limitations are those of opportunity.

For additional information, see *Accessible Theatre Arts Programs,* Texas Education Agency Publication GE4 452 05.

Multicultural Education

The educational theatre program offers an ideal means for enriching multicultural programs, because it allows all students including bilingual, English as a second language, and migrant students to see through the eyes of another, experiencing feelings and ideas first hand. Dramatic activities that focus on personal experiences and interests provide students from different ethnic groups with an opportunity to share with others their cultural forms of expression, personal ethics, and social goals. Encouragement of efforts enhances self-image, builds confidence, and motivates the exploration of new ideas and interests. The ensemble nature of theatre develops an understanding and appreciation of the abilities and efforts of everyone involved.

Knowledge of the artistic accomplishments of the world's great civilizations expands cultural awareness and appreciation. The rich heritage of the theatre tradition derives from the contributions of many ethnic groups. The study of great dramatic literature and theatre history illustrates the influences of one cultural style on another. Recognition of national and cultural differences and commonalities reveals the universalities of human emotions and experiences.

Theatre activities can facilitate the acquisition of a second language. Rhythmic activities and interpretive movement transcend verbal barriers encouraging concentration and involvement. Pantomime and sign language begin to connect actions with words. Theatre games involve physical responses to oral instructions. Choral speaking offers practice in pronunciation and interpretation without singling out less able speakers. And improvisation provides practice in oral communication.

Multicultural education in theatre includes instructional strategies for enabling students to:

- transcend verbal language barriers through pantomime, sign language, theatre games, and physical responses to oral instructions
- enhance communication capabilities by learning to articulate ideas, emotions, and intentions both verbally and nonverbally in improvisations and script interpretations
- develop vocal abilities including proper phonation, resonation, articulation, and pronunciation through choral speaking and individual characterization
- study and compare plays from a broad range of cultures, ethnic groups, and historical periods
- discover the contributions of various cultures to historical, literary, and theatrical production styles
- realize the universality of human needs, dreams, emotions, and actions as evidenced in creative play and dramatic literature from diverse cultures throughout time

Gifted and Talented Education

In addition to expanding the horizons of all students, theatre arts provides creative challenges, leadership opportunities, and in-depth experiences that enable gifted and talented students to reach their full potential.

Academically gifted students have the ability to think of many things at a time, understand structure, and perceive themes. Theatre, with its wide range of content, responsibilities, and problems to be solved, presents a challenge. It encourages students to analyze, compare and contrast, synthesize, and evaluate ideas as they explore and discover. Through drama, students can focus their curiosity and challenge their imagination.

Gifted students need to be a part of the group, to relate and interact with their peers, and to feel accepted by them. The diversity of theatre arts activities allows students to make unique individual contributions within the overall ensemble. Talented students can excel as actors in major roles, designers, technical crew heads, assistant directors, and stage managers. Such interaction provides leadership opportunities and experience in cooperation and group dynamics.

Teachers should encourage artistically talented students who show high-level ability in the expressive, creative, or critical aspects of theatre to pursue the development of their talents. The following methods are available:

- Advanced theatre arts courses including Theatre Arts II-IV and Technical Theatre II can provide opportunities for further in-depth study.
- Educators may develop special honor theatre arts courses to meet individual needs.
- Arrangements for mentors, apprenticeships, and internships can enable students to work with professionals on projects outside the school, with provisions made for coordination, observation, and evaluation by the teacher.

Assessment

Two major types of evaluation are formative and summative. Formative evaluation helps teachers plan appropriate work for students, maximizing their strengths and identifying skills to be developed. This type of ongoing evaluation, which teachers commonly use during class instruction, in creative drama activities, and in play rehearsals, capitalizes on the relationship between the teacher and student. Teachers employ judgments about the student's work directly by evaluating strengths and weaknesses and indirectly by structuring new experiences aimed at remediating diagnosed weaknesses and building upon previous achievements.

Summative evaluation documents the individual student's achievement at a specific time. Audiences for the two types of evaluation are normally different. Whereas educators use formative evaluation in the everyday relationship between student and teacher, they use summative evaluation primarily to inform parents about their child's progress and to determine promotion.

The impact of the theatre program on individual growth is reflected in how the student participates in the creative process, what the student produces, and how the student responds to aesthetic experiences. Teachers use both objective and subjective assessments for creative drama activities in the elementary school and for secondary school creative projects in acting, directing, playwriting, technical design and realization, and theatre production. Subjective evaluations require criteria checklists with provision for comments.

Assessment should focus on the creative developmental process as well as on the product. During the process phase, teachers preferably should measure students against their own potential, recording where they start and how far they progress, rather than comparing them against one another. Teachers can then use accepted standards of theatrical art as a measure of quality for culminating projects and theatrical productions.

As students acquire knowledge and theatre competencies, they can constructively evaluate their own and one another's work. As their proficiency and self-confidence increase, secondary students may also be evaluated by guest artists and teachers, critic judges, and the collective response of audience members.

Teachers and students may use a variety of procedures, including the following, to assess each individual's progress and achievement in the theatre program:

Kindergarten-Grade 6	Grades 7-12
observation	observation
inquiry	inquiry
class discussion	class discussion
interview	interview
self-inventory	self-inventory
role-playing	role-playing
criteria checklist	criteria checklist
audio and videotape recording	audio and videotape recording
problem-solving projects	problem-solving projects
oral critique	oral critique
written critique	written critique
	oral test
	written test
	oral research report
	written research report
	physical skills tests (acting and stagecraft techniques)
	auditions
	theatre production assignments
	rehearsal notes
	audience response
	outside observation (critic judge)
	competitions

To collect and record evidence of student work and achievement for both process and product, teachers may use notebooks, journals, written reports, projects, portfolios, audio and videotapes, before-and-after photographs, interviews, self-inventories, attendance records, criteria checklists, physical skills tests, and written tests.

Teachers should note specific grades for theatre, art, and music or a combined fine arts grade on elementary school report cards. This is essential to document that regular instruction is occurring and to provide information about each student's progress and achievement. The local district may choose to use numerical grades; letter grades; indication of "excellent," "satisfactory," "needs improvement," "unsatisfactory"; or any combination thereof. Teachers must use numerical scores ranging from 0-100 for theatre arts grades in secondary school.

Theatre Attendance and Theatre Appreciation

Attendance

Elementary School

The elementary school theatre arts essential elements specify the study of theatre as an art form for the development of aesthetic awareness. Theatre appreciation activities include awareness of the player/audience relationship; recognition of similarities and differences between television, film, and live theatre; development of audience etiquette; and perception, response, and evaluation for the making of aesthetic judgments.

Mastery of these skills requires that students in Grades 3 to 6 annually have multiple opportunities to attend quality live theatrical performances. State Board of Education rule* allows for occasional deviation from the elementary time allotments for such instructional activities as resource speakers and field trips to museums, concerts, and play productions.

Professional, community, and educational theatre companies may present children's theatre performances. Many high school theatre departments have the tradition or potential of producing quality productions for young people. Since children's theatre is one of the essential elements for Theatre Arts II-IV, such activities provide instruction in required essential elements for both secondary and elementary students, as well as foster intergenerational interaction.

High school productions have traditionally toured elementary campuses. If scheduling requires the actors and technicians to be absent from any nontheatre class, students must count such absences toward the maximum of 10 times they may be excused from a class to participate in another activity.** This situation may not arise, however, if the tour can be scheduled during theatre arts class time, lunch period, and/or before and after school hours. An alternative approach is to transport elementary students to the high school to attend performances scheduled during theatre arts class time. Indeed, this may be the more desirable situation since it allows for more elaborate technical staging and provides elementary students with the opportunity to learn how to behave in a new environment.

Secondary School

The essential elements for Theatre Arts, Grades 7-8; Theatre Arts I-IV; Technical Theatre I-II; and Theatre Production I-IV specify the development of students' aesthetic growth through their appreciation of theatrical events. Theatre appreciation activities include attendance at live theatrical events, practice of audience etiquette, and analysis and evaluation of theatrical experiences. Educators, therefore, must provide junior high and high school theatre students multiple opportunities to observe both preparation and performances of educational, community, and professional theatre companies.

Educators can schedule assemblies for touring productions and arrange cocurricular field trips either during the school day, taking into account the 10-day absence rule, or at night. Other field trips directly related to essential elements include seminars or classes conducted by visiting professionals or college faculty, acting and technical rehearsals and crews, and tours of theatre facilities.

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*Title 19, Chapter 75.141(f) of the Texas Administrative Code

**Stipulated in Title 19, Chapter 97.113 of the Texas Administrative Code

Theatre Conventions

For elementary students, a discussion of common occurrences in the course of a theatrical production might include the following:

- **The Performance Space**
  The audience is physically separated in some manner from the performers. Actors perform on a stage, platform, or other specifically designated space. Audience members sit outside the performing area.
- **Blinking of the Auditorium Lights**
  The blinking of the house lights signals audience members to take their seats as the performance will begin in a few minutes.
- **Dimming of Auditorium Lights**
  The dimming of the house lights is a signal that the performance is about to begin.
- **Curtain Up/Open**
  If a curtain is used in the performance, its rise or opening indicates that the performance has begun.
- **Curtain Down/Closed**
  If a curtain is used in the performance, its fall or closing indicates the end of an act (often followed by an intermission) or the end of the performance.
- **Blackout**
  Sometimes, for special effect or to show passage of time at the end of a scene or an act, all the lights will be turned off momentarily.
- **Intermission**
  An intermission is a brief pause in the performance (five to 15 minutes) during which audience members may stand up, go to the bathroom, get a drink of water, or talk quietly.
- **Curtain Call**
  After the performance is over, the actors come on stage to take their bows, acknowledging their appreciation of the audience.
- **Applause**
  Audience members express their approval and enjoyment of the performance by clapping their hands. The audience usually reserves applause for the end of scenes and acts, the end of the performance, and the curtain call. Sometimes an especially exciting or satisfying moment in the middle of the show merits applause.
- **Program**
  The program provides written information about the production. It may include a brief explanation of the plot, a list of the cast of characters, and an acknowledgment of the author, director, actors, designers, and technicians. In addition to providing information, the program makes a nice souvenir of the performance.

Older students may or may not be knowledgeable about theatrical conventions. In either case, a review is probably in order. Discussions can focus on the commonalities and differences between the conventions of film, television, and live theatre.

Audience Etiquette

Live public entertainment and educational events involve audience members as active participants who can make positive contributions for the mutual benefit of all, or who can create distractions and even disrupt the proceedings. Inappropriate behavior may be deliberate, but more often it is simply due to a lack of understanding of audience etiquette and the conscious observance of basic citizenship.

A large percentage of today's students have been desensitized by constant exposure to television which reinforces passivity, tolerates inattention, and reduces attention spans to commercially encapsulated segments. Thus conditioned, it is not surprising that novice audience members tend to visit with each other during a performance, whistle or shout derogatory comments at the performers, make frequent trips to the water fountain, fail to applaud the efforts of the company, and head for the exit prior to the conclusion of the event. Such behavior is customary for television viewing and irritatingly common at the cinema. However, it is inexcusable at a live performance.

Cooperation is essential for a productive dialogue in any form of communication. Conventions that exist must be accepted and there are ground rules that must be observed, lest the exchange degenerate into chaos. A live performance is such a dialogue, carried on between actors and technicians and an audience. And the prerequisite for effective group experiences is an understanding and observance of audience etiquette.

The solution in some schools has been to avoid the problem. Students cannot misbehave at assemblies and cultural activities if they are not assembled to begin with. Nor can they learn how to behave. A more positive approach is for educators to teach students at all grade levels about theatre conventions and what constitutes acceptable audience etiquette and then to provide multiple opportunities for them to responsibly experience live performances.

The responsibility and the opportunity for teaching and maintaining audience etiquette, which is one form of citizenship, belongs not just to those conducting an event but rather must be assumed by the entire school faculty and administration.

Elementary School

Teachers may discuss acceptable audience behaviors with younger students, giving the following instructions:

- Arrive promptly for the scheduled performance.
- Take care of bathroom business and drinks of water before you take your seat.
- Deposit all food, drinks, and chewing gum in trash receptacles in the lobby.
- Enter the seating area quietly and in an orderly fashion.
- Be considerate of others around you. While waiting for the performance to begin, talk quietly and keep your hands, arms, and feet to yourself.
- Do not distract your neighbor's attention from the stage by talking or making noise during the performance.

  NOTE: With the exception of talking to one's neighbor, responses are expected of audience members. Laughter, tears, and gasps of surprise are common reactions. Teachers should not instruct their students to "sit still and be absolutely quiet" during a performance. Such controlled behavior is unnatural and deprives both the audience and the actors of the joy of positive interaction during a production.
- Save eating and drinking until after the performance.
- Avoid leaving your seat during the performance unless it is an emergency situation, and then notify your teacher that you have an emergency.
- Dimmed lights and blackouts are a part of many performances. Demonstrate your knowledge of this theatrical technique by sitting calmly when the lights go out.
- Show your respect for the actors by giving them your full attention during the performance.
- Taking photographs is distracting to other members of the audience, and taking flash pictures may cause serious accidents to performers who may become momentarily blinded.
- Recording music during a live performance without written permission of composers and performers is a serious violation of the copyright law.

- Show your appreciation for the actors' work by applauding when the curtain is closed or lowered and when the performers bow to the audience. Whistling and shouting are not polite.
- When the performance is over, wait patiently for your turn to exit.

Secondary School

Audience members come to a performance with a set of attitudes and expectations, both positive and negative, that will influence their experience. Teachers may discuss the following topics with older elementary and secondary students as a means toward improving audience etiquette through understanding and appreciation.

- How does audience behavior differ for television, film, and live performances?
- What expectancies does the audience have for various types of live performances? A play? An orchestral concert? A rock concert? A choral program? A dance concert? An assembly program? A guest speaker? An awards ceremony?
- What are specific conventions of various types of performances that must be understood and accepted by the audience to fully appreciate the event?
- What is expected of the ideal audience member by performers and technicians? By teachers and parents? By fellow audience members?
- List examples of inappropriate audience behavior for various events. What are possible reasons for such behavior? What are possible solutions?
- What methods would be most effective in teaching audience etiquette? To children? To secondary school students? To adults?
- If an audience member(s) behaves disruptively during a performance, what action should be taken? By whom? With what consequence?
- What can be done to better prepare an audience for a particular event?
- If background material or study guides are distributed for an event, what material should be included? In what format? How can this information be used most effectively?
- Following a performance, how can audience members most effectively analyze and evaluate their experience?
- What criteria should be used for making aesthetic evaluations? How can individuals continue to develop their own personal aesthetic criteria?
- How can the audience's reaction and critical evaluations be best communicated to the performers and technicians?
- What types of questions should arise in a discussion forum between a production company and audience members immediately following a performance? What types of questions would aid understanding and appreciation of an event in a follow-up classroom discussion? In a conversation with friends?

Study Guides

Theatre companies normally provide study guides for children's theatre productions to assist elementary teachers in preparing their students for the performance and following up the event with related activities. Typical guides include:

- plot summary
- information about the author, script, historical period, and any unusual staging

- questions to prepare students for seeing the play
- special vocabulary in the production
- post-production discussion questions
- activities for extending the experience
- bibliography

In the secondary school, the theatre teacher can prepare similar guides for locally produced plays that English, fine arts, social studies, and other teachers can use to enrich and expand students' theatrical experiences. Annotated programs can provide similar information for general audience members.

Post-production analysis, criticism, and evaluation are integral aspects of the educational program. Discussion forums held immediately after a performance can provide for a stimulating interchange between audience members and the production company. Teachers can invite guest critics to discuss their opinions. Creative drama activities including the playing of selected scenes and "What might have happened if ... ?" problem-solving situations can effectively augment follow-up classroom discussions. Students can write critiques from the perspective of the spectator or the creator.

Play Selection and Production

Philosophy*

The value and success of a secondary school theatre program is greatly dependent upon the literary value and theatrical merit of plays teachers and students select for study, scene work, and production.

The limited number of productions available to students, both as participants and as audience members, makes it important that selected scripts have educational as well as entertainment value. From the wealth of classical and contemporary dramatic literature, teachers should chose plays that provide insight into human behavior and values, reveal universality of human experiences, and develop understanding of cultural, ethnic, and national commonalities and differences. Theatre is a reflection of life. When students experience superior plays written by outstanding authors, they learn, through character exploration, about the physical, mental, and emotional aspects of the human personality; about people's motives, reactions, standards, and ideals; all of which enriches the students' lives and helps them gain social understanding, self-awareness, and self-esteem. The function of theatre, however, is not to just mirror what is, but also to suggest what might and must be. Classic plays, viewed not as museum pieces but in contemporary perspective, can reveal in the present what has happened in the past in order to better shape the future. Teachers should chose plays for production because, at the moment, they are relevant and necessary.

Quality productions attract and build quality audiences. Theatre teachers must never be satisfied with mediocrity. Secondary school theatre programs must strive to provide the finest theatre experiences to educate and advance the culture, taste, and aesthetic appreciation of students and community members. Secondary students can perform well numerous plays of literary value and theatrical merit. Theatre directors, however, should be aware of the impact on the school and community of material they select for public performance. They must be sensitive to the needs and standards of the community and aware of the philosophy of the administration. These standards vary greatly from district to district; what may be acceptable in one community may not be acceptable in another. A creditable, thoughtful, and skilled educator and theatre artist can gradually expand the subject matter and sophistication of the theatre department's offerings, thereby developing the cultural standards of the school and community.

Plays with generally acceptable themes may include elements that are offensive to some members of the administration, student body, and community. Theatre directors may alter some elements, such as profanity, without changing the meaning of a script. Editing, however, may be in violation of the copyright laws, and some playwrights and publishers will not permit alterations. The theatre teacher should never present a play in such an altered state as to destroy the premise of the play or the intent of the author.

As the school's resident dramatic expert, the theatre teacher is responsible for choosing scripts of value to the theatre program, the school, and the community. However, the administration has the ultimate responsibility for the public relations image created by all school activities. The administration must have complete trust in the theatre teacher and must delegate responsibility for the theatre program. The teacher must earn this trust by working cooperatively with the administration and demonstrating teaching skills, theatre expertise, integrity, and enthusiasm for working with students within the school and community environment. The theatre teacher, working with the administration, should establish ground rules on school policy and philosophy, budget, artistic freedom, expectations, and standards of the school and community. An administrator or a play selection committee should not have to read and approve or censor a play for production but should have confidence in the judiciousness of the director and support faculty decisions regarding artistic policy.

*This section is derived from "A Play For All Seasons," *Handbook for One-Act Play Directors, Critic Judges, and Contest Managers*, published by the University Interscholastic League, Austin, Texas.

Theatre teachers will win the support, admiration, and confidence of the administration by keeping lines of communication open. A teacher new to the profession or to a district may wish to schedule times with the principal to discuss play choice, theatrical qualities, educational merits, and what will be accomplished by producing specific scripts. Teachers should keep appropriate administrators informed and involved in all aspects of production and might invite them to attend an occasional rehearsal. Students should invite all members of the administration and school board to performances.

In addition to offering a vital and important message of social and redeeming value to the adolescent and adult community, plays should challenge the talents and artistic abilities of the participants. A teacher interested in attracting students and building up a program should consider plays with large casts or else increase the number of annual productions. Some plays may be technically beyond the capabilities of the school's stage facility or budget. Reduction of expenses, however, should not be the primary basis for script selection. Productions with minimal technical requirements limit opportunities for student involvement in diverse learning experiences. Imaginative staging can resolve many presumed obstacles. As a rule, quality scripts, with the exception of classics which are in public domain, require the payment of royalties for each performance.

To achieve the goals and objectives of the theatre arts curriculum, each season students should produce a broad range of plays in terms of type (e.g., comedy, tragedy, melodrama), style (e.g., classic, romantic, realistic, expressionistic, absurdist), historical period (classics and contemporary works), ethnic group and culture (e.g., American, European, African, Asian), and mode (e.g., children's theatre, musical theatre). Intercurricular appeal can be a factor in terms of topics and themes students are studying in social studies and English classes. Original scripts, experimental plays, improvisationally created works, and infrequently staged scripts should share the bill with well known-plays. Adventurous and dynamic program planners might also consider using a variety of stage configurations (e.g., proscenium, arena, found space), touring productions, and performing plays in repertory.

Suggested Criteria for Play Selection*

The criteria below should assist teachers in selecting plays for presentation to the public and in choosing plays students will study or produce within the classroom. Rarely will any play, no matter how worthwhile or suitable it may be, incorporate all points in these criteria.

To make the best possible choice of a play, teachers should evaluate each title with the following considerations in mind:

- Is the theme worth expressing? Is it of lasting value to the audience, cast, and production staff?
- Are the characters worth portraying? Are they challenging to the performers?
- Are the lines of good literary quality and worth learning?
- Does potential exist for an interesting technical production? Will the play challenge the interests and abilities of the production staff?
- Is the cast size suited to the number, experience, and ability of those students who may be expected to audition for roles?
- Is it sufficiently different from other recent plays appearing locally, adding variety to the long-range program?
- Would performance of the play be helpful in expanding the school's theatre program? Is it capable of extending and enriching interest in theatre?
- Does it have audience appeal? Is it capable of inspiring a lively publicity campaign and bringing a suitable audience to the theatre?

*This section is derived from "Play Selection Policy," Secondary School Theatre Association, 1979.

- Is it capable of production within the budget and with the facilities available? The following are important:
  - time element (rehearsal period)
  - physical plant (size of stage, fly space and wings, lighting and sound equipment)
  - technical requirements (set, properties, lighting, sound, costume, makeup)
  - business aspects (box office, tickets, programs, publicity)
- Is it performable with language and action suited to educational theatre? Is it suitable for performance with little revision?

In striving for a theatre arts program of the highest quality and in providing students with a comprehensive and wide-ranging exposure to outstanding theatre, teachers should consider plays for production that:

- enrich and support the curriculum
- are appropriate for the varied interests, abilities, and maturity levels of the cast, production staff, and audience
- stimulate growth of factual knowledge, literary and dramatic appreciation, and aesthetic values and ethical standards of the cast, production staff, and audience
- provide opposing viewpoints on important issues to help the cast, production staff, and audience develop critical standards for making judgments
- provide information reflective of various ethnic, cultural, and religious groups

When selecting a play for production, teachers should place principle and reason over personal opinion and prejudice. Isolated lines or words taken out of context are not adequate reason to reject a play. Teachers must give consideration to:

- truth and art
- factual accuracy, authoritativeness, balance, and integrity
- quality of presentation, imagination, vision, creativeness, and style appropriate to the idea

Contests and Festivals

One-Act Play Contest

The University Interscholastic League One-Act Play Contest has been a major factor in the promotion and development of educational theatre in Texas for the past 60 years. In 1987 for example, 92 percent of the 1,148 eligible high schools belonging to the University Interscholastic League entered the contest.

In a few of the state's smaller school districts, the one-act play production constitutes the only educational theatre experience for students. However, the majority of schools offer academic theatre arts courses and stage two or more productions annually so that the contest becomes an important but by no means focal aspect of the theatre program.

Play production is the culminating goal of the high school educational theatre program, with students in the Theatre Production I-IV laboratory course integrating and implementing information, techniques, and skills they studied in Theatre Arts I-IV and Technical Theatre I-II. School districts can give academic credit for Theatre Production I-IV to students participating in the contest play since the objectives and activities involved are the same as for any play production.

Educators must not allow the competitive aspects of the UIL One-Act Play Contest to overshadow educational objectives. The stated purposes of the play contest are to:

- satisfy the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art
- foster appreciation of good acting, good directing, and good plays
- promote interest in an art form that is readily usable in leisure time during adult life
- learn to lose or win graciously, accepting with good sportsmanship the judge's decision and criticism with a view to improving future productions
- increase the number of schools that have adopted theatre as an academic subject

The responsibility of the director is to:

- select a high quality play that best represents the talents of the students and the director's capabilities and that reflects with credit upon the school's educational theatre program
- direct the production so as to achieve the finest quality performance possible
- be totally familiar with the organization and operation of the contest and all matters pertaining to contest management and adjudication
- establish and maintain a positive attitude toward the contest

The play contest is a creative, culturally enriching event, and the desire to improve by comparison is one of the principal reasons for participation. Judges believe in quality theatre and in competition as a proper motivation. They devote their time and energy for the purposes of public relations, extension teaching, and the promotion of secondary school theatre. Although critic judges must select winners, their most important function is to serve as educators providing critiques that teach as well as criticize.

The director and students need to understand and accept the concept that "In a well-planned one-act play contest, there are no losers." Play competition can be "won" even though another company may receive the first place award. For no decision can take away the benefits derived from participation in play production. While it is natural and proper for participants to strive to win, they lose the rewards of competition in the creative arts when they behave in an unbecoming manner. Students, director,

and school administrators must not allow the outcome of a contest to negatively influence self-esteem or the evaluation of a program's success. When placed in proper perspective, the UIL One-Act Play Contest can be an exciting and integral component of the educational theatre curriculum.

For additional information, see the University Interscholastic League *Handbook for One-Act Play Directors, Critic Judges, and Contest Managers*.

Festivals

Generally, students from different schools meet for some form of competitive event. They can learn much in the process of winning or losing, but sometimes they need to balance the spirit of rivalry with the spirit of sharing. The multischool theatre festival can provide for educational interaction on a non-competitive basis.

The festival is a forum for sharing theatrical experiences and expertise. Performances can showcase existing talents and skills, while workshops can develop potential expertise. The win-or-lose nature of competition is deemphasized in favor of noncompetitive evaluation. Such an atmosphere provides students and teachers with an opportunity to get acquainted; to observe and discuss each other's work; to share experiences, ideas, and techniques; and to enjoy the world of theatre.

Although various elements may be combined, four basic types of festivals are common in Texas:

- **Theatrefest**—nonevaluated performances and dramatic events combined with workshop sessions.
- **Drama Festival**—evaluated dramatic events and performances, normally ranked against a standard as superior, excellent, good, or fair.
- **Play Clinic**—constructive critiques of productions, such as plays in process for subsequent entry in the UIL One-Act Play Contest.
- **Workshop**—instruction in performance techniques, technical skills, and other aspects of educational theatre.

For additional information, see *A Guide to Hosting a Theatre Festival*, Texas Education Agency Publication GE3 452 13.

Theatre Safety

Every area of a school's instructional program has potential hazards to students and employees. Therefore, they must develop and practice desirable attitudes and procedures for safety.

To establish and maintain a safe environment, school districts should distribute a theatre safety guide to all secondary school theatre students. Teachers should discuss safety procedures and regulations in theatre arts classes at the beginning of each term, as well as at the first company meeting for each production. They should give tests on theatre safety to students and keep them on file in case of liability litigation.

Safety is a result of efforts to assure the welfare of students and teachers and the prevention of damage to equipment and facilities. The recommendations below suggest ways to ensure an educational environment free from accident and injury.

The school administration's responsibility is to:

- provide adequate facilities, storage areas, equipment, materials, and supplies for a comprehensive theatre arts program
- schedule regular inspection and maintenance of equipment and facilities. Special attention should be given to stage rigging, electrical wiring, and lighting apparatus.
- enable teachers to enhance and update their instructional abilities through inservice experiences, including participation in college and university courses, and through the activities of professional organizations
- provide teachers with up-to-date and accurate information regarding accident liability and insurance
- ensure that effective safety guides are used in the classroom and that students are tested to determine safety-related knowledge and skills
- ensure that teachers and students are aware of emergency procedures for varying circumstances
- provide eye goggles, face shields, ear muffs, gloves, aprons, and safety belts for technical theatre shops
- provide a telephone with a direct outside line in the theatre facility along with a list of emergency numbers
- ensure that exits and access to exits are unobstructed at all times
- provide proper types of fire extinguishers located in the theatre and support facilities according to fire code regulations
- investigate all accidents to determine cause and to take necessary corrective measures. Administrators should maintain written documentation as part of the school's accident reporting system.

The teacher's responsibility is to:

- make safety a part of the everyday theatre arts program
- establish safety procedures and regulations and make sure students understand and observe them
- establish emergency procedures (such as for the evacuation of the stage and auditorium) and instruct and rehearse students in their implementation
- be aware of possible hazards and alert students to potential dangers
- promote positive student attitudes toward safety. Students should not fear using tools and equipment but should respect them for potential hazards.
- set good safety examples when conducting demonstrations

- instruct students in the proper care and use of tools and equipment
- assess students' knowledge and ability to use tools and equipment
- maintain adequate supervision when students are using potentially hazardous equipment
- inspect facilities and equipment regularly to eliminate hazards
- discontinue use of defective or unsafe equipment as soon as the defect becomes known
- report, verbally and in writing, potentially unsafe equipment or facilities to the school administration along with suggestions for improvement
- make sure that a fully stocked first-aid kit is readily available and properly maintained in each shop and stagehouse work area
- take extra precautions to ensure safety during the strike period following the closing of a show

Safety in the theatre extends to crews, casts, and audience members. It requires awareness, common sense, and perseverance to eliminate hazards, avoid risks, and guard against carelessness.

For additional information, see *Guidelines for Theatre Safety*, Texas Education Agency Publication GE3 452 06.

Resources

Types of Facilities

An educational theatre program requires a variety of facilities, equipment, and materials for classroom instruction, technical construction, storage, rehearsals, and performances. The following information suggests the scope of requirements for a complete program. District personnel planning to build new theatre facilities or to renovate existing ones should solicit and follow the recommendations of theatre educators and professional technical theatre consultants paying particular attention to health and safety factors.

District personnel should also provide modern equipment, a variety of instructional materials, and adequate supplies for the theatre arts program if students are to master the essential elements. Unrealistic budget limitations do not alter basic program needs, but they do alter educational priorities. Teachers and students who must contend with fund-raising activities to support an academic program divert precious time and energy away from intellectual and artistic development.

Theatre consultants recommend four basic types of facilities for effective sequential instruction in theatre arts:

Facility	K-6	7-8	9-12
Standard classroom	▒▒	▒▒	▒▒
Clear space	▒▒		
Flexible theatre space		▒▒	▒▒
Complete theatre facility			▒▒

- **Standard classroom.** A classroom is used for basic instruction, and by rearranging desks, space can be created for creative drama activities in the elementary school and for rehearsals in the secondary school.
- **Clear space.** A large carpeted classroom without desks provides flexible space for unrestricted student movement, as well as for the use and storage of modular scenic units, mood lighting equipment, sound and videotape equipment, costume pieces, and properties.
- **Flexible theatre space** (also called a theatre room or a black box theatre). A large room with a high ceiling can be used for rehearsals, laboratory scenes, and small-scale productions. Its primary virtues are intimacy between performers and audience, limited scenery needs, and flexibility in that platforms and lighting instruments can be rearranged to create various stage configurations.
- **Complete theatre facility.** A theatre seating approximately 500 is preferable to a multipurpose auditorium seating 1,000 or more. The most common configuration is the proscenium stage. Other configurations include thrust, arena, and open stage. Flexible theatrical lighting and sound equipment are essential. Support facilities are necessary and include box office and lobby, scenery and properties shop, costume shop, makeup and dressing rooms, and storage areas.

Facilities for the Elementary Theatre Arts Program

While traditional classroom space is suitable for many creative drama activities, an alternative facility (the clear space) is needed to accommodate large group activities and to minimize distractions to neighboring classes, especially in an open-concept setting.

A formal theatre facility is not necessary since students engaged in creative drama activities do not perform for an audience. If such a facility is available, however, it can be effectively employed by touring children's theatre companies which otherwise must perform in gymnasiums or cafeterias.

Facilities for the Junior High School Program

A classroom can be used for basic instructional purposes, but a performance facility is also necessary.

A flexible theatre space is preferable to a traditional proscenium theatre which usually seats a large number of people and may have acoustical problems. Students just beginning to explore aspects of performance are usually more at ease performing before smaller groups, and an intimate space makes less strenuous vocal demands on the adolescent's developing voice.

The essential elements for Grades 7-8 focus on the basic principles of acting and script interpretation, not upon stagecraft. A large proscenium theatre necessitates the construction of scenery which can be time consuming and expensive. An alternative is the creative use of modular scenic units (UIL unit set) which can be very effective in a smaller flexible theatre space.

Facilities for the High School Program

A classroom, an instructor's office, a flexible theatre space, and a complete theatre facility are necessary to effectively accommodate classroom instruction, experimental laboratory work, and full-scale theatrical productions.

The traditional proscenium theatre is used for most productions, providing space for large cast shows and correspondingly large audiences. Sophisticated scenic and lighting equipment are important for providing instruction in the essential elements of technical theatre and for eliminating the use of dangerous makeshift rigging which frequently occurs when such equipment is not available.

An alternative flexible theatre space can help teachers provide valuable problem-solving experiences enabling students to, in effect, build different theatres by restructuring the room into various stage configurations. An intimate performance space can also challenge and enrich students' experiences by allowing the staging of little known and diverse types of plays which usually attract smaller audiences.

Students can usually use the same support facilities including a scene shop, costume shop, and makeup and dressing rooms for both the traditional theatre and the flexible theatre space.

Numerous large storage areas are critical for protecting the theatre's stock of scenery, properties, costumes, makeup, lighting and sound equipment, tools, and raw supplies. Without storage space, most such items have to be discarded which, in addition to not being cost-effective, deprives students of the problem-solving opportunities inherent in recycling stock items.

Facilities and Equipment Charts

The charts on pages 88-101 provide specific recommendations for theatre arts facilities, equipment, and materials

- basic equipment and materials
  - K-Grade 6
  - Grades 7-8
  - Grades 9-12
- junior high and high school facilities and equipment
- additional high school facilities and equipment
- resource materials for secondary school programs

Basic Equipment and Materials

		K-6	7-8	9-12
Scenery	• modular scenic units—UIL unit set (e.g., cubes, pylons, platforms, ramps, folding screens)	some		
	• full-scale stock scenery (e.g., flats, door units, drops)		some	
	• tools (see list under Scenery and Properties Facility)		some	
Properties	• rehearsal props			
	• performance props			
Lighting	• mood lighting instruments (e.g., colored floodlights)			
	• theatrical lighting equipment (see list under Lighting Facility)			
Audiovisual	• record player and tape recorder			
	• musical and sound effect instruments (e.g., drums, tambourines, bells, gongs)			
	• overhead, slide, and filmstrip projectors			
	• videotape camera, recorder, monitor			
	• amplification system			
Costumes	• fabric and costume pieces			
	• complete costumes			
	• tools (see list under Costume Facility)			
Resource Materials	• makeup (see list under Makeup and Dressing Facility)		some	
	• literature collections for creative dramatizations			
	• playscripts, theatre periodicals, reference books	some		
	• records, tape recordings, videotapes, films			

Junior High and High School Facilities and Equipment

facilities	*equipment*
Office for Instructor	
• located adjacent to classroom and theatre facilities • bulletin board • lockable storage	• desk • chairs • drafting table • storage: filing cabinets, flat file • telephone (operable after regular school hours) • typewriter • computer and printer • photocopy machine
Classroom	
• adequate space to accommodate rehearsals • chalkboards • bulletin boards • projection screen • noiseless air conditioning system • outlets for intercom and monitor system, audiovisual hookup • lockable storage (for books, audiovisuals, video equipment)	• student desks • teacher desk and chair • worktables and chairs • projectors: overhead, slide, filmstrip • record player • tape recorders: reel-to-reel, cassette • video equipment: camera, recorder, monitor
Flexible Theatre Space	
• 15- to 18-foot ceiling with catwalks for hanging lighting instruments and supports for rigging curtains and scenery • tall, wide-access doors • no windows, or effective blackout shutters • acoustic treatment and soundproofing • noiseless air conditioning system • outlets for lighting and sound equipment (Note: All outlets should be wired as independent circuits.) • outlets for intercom and monitor systems, sound reinforcement, and audiovisual hookup • control area for lighting and sound • emergency lighting system • heat-sensored sprinkler system • lockable storage (for costumes, properties, stagecraft materials)	• electronic dimmer system (with multiple preset capabilities) • theatrical lighting instruments (see Lighting Facility) (Note: No lighting instruments should be permanently mounted.) • sound equipment (see Sound Facility) • headsets • moveable platforms (for acting areas and audience seating) • modular scenic units: folding screens, platforms, ramps, pylons, cubes • stackable chairs and laboratory stools • stackable tables

Additional High School Facilities and Equipment

facilities	*equipment*
Proscenium Theatre	
House	

• box office
• lobby
• restrooms
• auditorium
  • inclined seating
  • lighting positions and outlets: beam, portals
  • speaker positions
  • acoustic treatment
  • orchestra pit (with circuits for lighting, cueing and monitoring)
  • noiseless air conditioning system
  • control booth (for lighting and sound)
  • emergency lighting system
	• box office and lobby equipment (see Public Relations Facility)
	• theatrical lighting instruments equipment (see Lighting Facility)
	• sound equipment (see Sound Facility)

Stage House	

• proscenium arch (with fire safety curtain)
• stage
  • unvarnished soft wood floor
  • trapped
  • upstage space
  • wing space (minimum of one-half stage width on each side)
• fly space
  • gridiron, catwalks, fly gallery
  • counterweight system
  • cyclorama and curtain tracks
  • electric battens or light bridges
• loading doors (sound insulating)
• outlets for lighting and sound equipment (Note: All outlets should be wired as independent circuits.)
• outlets for intercom and monitor systems, sound reinforcement, and audiovisual hookup
• heat-sensored sprinkler system
	• stage draperies
	  • act curtain
	  • wing and drop set: black
	  • cyclorama
	  • scrim
	  • drops
	• theatrical lighting instruments equipment (see Lighting Facility)
	• sound equipment (see Sound Facility)

facilities	*equipment and supplies*
Scenery and Properties Facility	
Construction and Paint Shop	

• adequate work space (equivalent to stage space)
• adjacent to stage (sound isolated)
• high ceiling
• tall, wide-access doors
• multiple electrical outlets (separate circuits, specifically located three-phase service)
• dust collection and exhaust ventilation
• deep sink (hot and cold water, removable trap)
• incandescent lighting
	• large worktables
	• sawhorses
	
	Equipment:
	• measuring and marking
	  • rules: scale, folding, roll
	  • straight edges
	  • compasses
	  • squares: framing, tri, combination, bevel gauge
	  • spirit levels
	  • chalk lines
	• cutting
	  • saws: crosscut, rip, compass, keyhole, coping, hack
	  • miter box and back saw
	  • drawknives
	  • utility knives
	  • planes: block, smooth
	  • chisels: wood, cold
	  • wood rasps
	  • files: half-round wood, triangular, rat-tail
	  • wire brushes
	  • tin snips
	  • scissors
	• gripping
	  • pliers: slip-joint, long nose, sidecutting
	  • wrenches: monkey, pipe, crescent, open end
	  • clamps: C, bar
	  • bench vise
	  • carpenter's vise
	  • visegrips
	• driving
	  • hammers: claw, rip, ball peen, tack
	  • rubber mallets
	  • screwdrivers: standard, Phillips, ratchet
	  • nail sets
	  • staple guns
	  • clinch plates
	• prying
	  • flat prybars
	  • wrecking bar
	  • nail pullers
	  • molding chisels
	• boring
	  • brace and bits
	  • push drills
	  • grommet punch and die

facilities	*equipment and supplies*
Scenery and Properties Facility *(continued)*	
Construction and Paint Shop *(continued)*	

	• painting:
	  • brushes: priming, lay-in, lining, artist's, glue
	  • rollers and pans
	  • paint buckets
	  • natural and synthetic sponges
	  • Hudson sprayer
	  • air compressor and spray gun
	• safety:
	  • goggles
	  • face shields
	  • gloves
	  • hard hats
	  • ear protectors
	  • fire extinguishers
	  • first-aid kit
	• power tools:
	  • radial arm saw
	  • circular table saw
	  • vertical band saw
	  • shaper
	  • portable circular saw
	  • sabre saw
	  • drill press
	  • hand drill
	  • sander: disc, belt
	  • lathe
	  • hot-melt glue gun
	  • hot wire cutter
	  • soldering iron
	  • paint spray gun
	  • air stapler/nailer
	  • welding equipment
	  • extension cords
	• miscellaneous:
	  • ladders: A-frame, cherry picker, extension
	  • sawhorses
	  • shop vacuum
	  • rubbish containers
	
	Supplies:
	• lumber:
	  • framing timber: white pine, spruce, fir
	  • plywood
	  • particle board
	  • masonite
	  • upson board
	  • cardboard
	  • doweling, poles

facilities	*equipment and supplies*
Scenery and Properties Facility *(continued)*	
Construction and Paint Shop *(continued)*	

	• metal
	  • angle iron
	  • tubing
	  • wire strand mesh
	• plastic
	  • styrofoam
	  • ethafoam flexible rods
	• fabric
	  • muslin
	  • canvas
	  • burlap
	  • scrim
	  • burlap webbing
	• fasteners
	  • nails: common, finish, shingle, clout
	  • screws
	  • bolts: carriage, stove
	  • nuts, washers
	  • screw hooks and eyes
	  • staples
	  • grommets
	  • hot-melt glue
	  • polyvinyl glue
	• stage hardware
	  • hinges: tight-pin, loose pin, strap
	  • plates: T, corner, mending
	  • lash-lines: eye, cleat, hook
	  • stage braces
	  • cleats: stop, stage brace
	  • foot irons
	  • ceiling plates
	  • casters: solid, swivel
	  • stage weights
	• paint
	  • latex, acrylic, scene, casein, enamel
	  • varnish, lacquer, shellac
	  • analine dye
	  • spray paint
	  • drop cloth
	  • disposable paint clothes
	• miscellaneous
	  • celastic
	  • papier-mache
	  • plaster of paris, pariscraft gauze
	  • sandpaper
	  • rope
	  • chain
	  • wire, steel cable
	  • tape: masking, gaffers, phosphorescent, vinyl
	  • pens, pencils, chalk

facilities	*equipment and supplies*
Scenery and Properties Facility *(continued)*	
Storage	

• lockable storage
  • cabinets for tools, hardware, fabric
  • fireproof cabinets for paint, flammables
  • bins for wood, metal, plastic
• storage for stock scenery e.g., flats, platforms
• lockable storage for furniture
• lockable storage for properties
	• prop tables
	• prop boxes

Design Facility	
Drafting and Model Construction Area	

• adequate work space
• bulletin boards
• projection screen
	• drafting tables
	• worktables
	• stools
	• directional lighting instruments
	• drawing boards
	• adjustable drafting machines
	• T-squares
	• triangles: 45°, 30-60°
	• architect's rules
	• templates
	• compasses, dividers
	• protractors
	• projectors: slide, opaque, overhead
	• reference books, catalogues
	• supplies:
	  • paper: drawing, tracing
	  • cardboard
	  • mechanical lead-holders
	  • lead pointers
	  • pens, pencils
	  • erasers
	  • watercolors, tempera, acrylics
	  • brushes
	  • masking tape
	  • model materials

Storage	
• lockable storage (for equipment and supplies) • shelves (for books and models)	• flat file (for sketches and drawings) • file cabinets (for reference material)

facilities	*equipment and supplies*
Lighting Facility	
Control Booth	
• located at rear of auditorium with viewing window overlooking stage • soundproofed • controlled access • intercom and monitor systems	• electronic dimmer system • patch panel • control board (electronic with multiple preset capabilities) • headsets
Instrument Mounting Positions	

• beam
• portals
• battens
• stage floor pockets
• front-of-house position for followspots and projectors
(Note All outlets in each position should be wired as independent circuits.)
	• instruments
	  • ellipsoidal reflector spotlights
	  • Fresnel spotlights
	  • beam projectors
	  • striplights
	  • flood lights
	  • follow spots
	  • projectors: slide, Linnebach, effects, overhead
	(Note No lighting instruments should be permanently mounted.)
	• accessories
	  • mounting clamps
	  • color frames, color wheels
	  • barndoors
	  • funnels
	  • gobos
	• cables and connectors
	• trees, booms
	• ladders: A-frame, cherry picker
	• headsets
	• tools
	  • lighting symbol templates
	  • crescent wrenches
	  • screwdrivers
	  • wire cutters
	  • circuit tester
	  • scissors
	  • paper cutter
	• supplies
	  • lamps
	  • lenses
	  • color media: plastic, gelatin, rondels
	  • white grease pencils
	  • electrician's tape

Storage	
• lockable storage (for lighting instruments, equipment, and supplies)	• storage box (for color media)

facilities	*equipment and supplies*
Sound Facility	
Control Booth	

• located at rear of auditorium with viewing window overlooking stage (adjacent to or part of light control booth)
• soundproofed
• controlled access
• intercom and monitor systems
	• transmitter:
	  • turntable
	  • two tape decks: reel-to-reel
	  • radio tuner
	• mixer:
	  • pre-amplifier
	  • tone control
	  • volume control
	• amplifier
	• speakers:
	  • monitor
	  • headphones
	• speaker patch panel
	• tape splicer and editing equipment
	• bulk demagnetizer
	• sound effects machines: mechanical, electric
	• synthesizer
	• headsets
	• portable sound equipment for touring
	• supplies:
	  • records: sound effects, music
	  • blank recording tapes
	  • empty reels, storage boxes
	  • leader, timing tape

Sound Outlet Positions	

• speakers:
  • house: beam, proscenium
  • backstage
• sound reinforcement:
  • stage apron
  • backstage
• intercom and monitor systems:
  • control booth: light, sound
  • backstage: left, right
  • beam
  • dressing rooms
  • box office
  • lobby
	• portable speakers
	• microphones:
	  • stage: cardioid, unidirectional, omnidirectional
	  • personal: lavalier
	• microphone stands

Storage	
• lockable storage cabinets (for equipment and supplies)	• sound equipment roadbox

facilities	*equipment and supplies*
Costume Facility	
Costume Construction Shop	

• adequate work space
• incandescent lighting
	• cutting table
	• sewing tables and chairs
	• drafting:
	  • French curve
	  • tailor's square
	  • triangle
	  • tracing wheel
	• measuring:
	  • measuring tape
	  • yardsticks
	• cutting:
	  • fabric shears, pinking shears
	  • paper scissors
	  • razor blades
	  • seam rippers
	• sewing:
	  • sewing machines
	  • buttonhole attachment
	  • knitting machine
	  • pincushions
	• ironing:
	  • steam irons
	  • steamer
	  • ironing boards
	  • tailor's hams, sleeve board
	  • clothes brushes
	• metal working:
	  • hammers
	  • metal file
	  • pliers
	  • screwdrivers
	• forms:
	  • dress forms
	  • wig blocks
	  • hat and wig stands
	• portable costume racks
	• waste cans
	• first-aid kit
	• supplies and notions:
	  • commercial patterns
	  • brown wrapping paper
	  • tailor's chalk
	  • tracing paper
	  • tape: cellophane, masking, adhesive
	  • needles: machine, hand, bodkin, leather, upholstery
	  • thimbles
	  • bobbins
	  • pins: straight, safety, T-shaped
	  • thread: button, carpet

facilities	*equipment and supplies*
Costume Facility *(continued)*	
Costume Construction Shop *(continued)*	

	• adhesives: all-purpose glue, flexible glue, hot-melt glue, stitch witchery
	• buttons
	• zippers
	• elastic
	• fabric tapes: bias, hem, lacing, twill
	• hooks and eyes, snaps
	• velcro
	• corset stays, featherboning
	• millinery wire
	• grommets
	• assorted jewelry
	• trim: lace, braid, sequins
	• fabric:
	  - general: cotton, crepe, denim, jersey, monk's cloth, pique, satin, taffeta, wool, burlap, brocade
	  - sheer: chiffon, organdy, organza, voile
	  - napped and pile: corduroy, suede cloth, velour, velveteen, velvet
	  - upholstery
	  - speciality: buckram, crinoline, felt, fake fur, lace, lame, leather, milliskin, net, vinyl
	  - lining: unbleached muslin, lining taffeta, canvas
	  - interfacing: pellon
	• dye, textile paints
	• hangers

Fitting Area	
• dressing room • raised platform • full-length *mirror* (three sided with two spotlights mounted above to approximate stage lighting)	• clothing rack • table and chair
Laundry	
• sink (hot and cold water)	• washing machine • clothes dryer • table • clothing rack
Storage	
• lockable storage with racks and shelves (for permanent costume stock, footwear, headwear, accessories, supplies)	• portable costume racks • storage boxes • step ladder

facilities	*equipment and supplies*
Makeup and Dressing Facility	
• minimum of two large rooms • adjacent to stage • soundproofed • intercom and monitoring systems	
Makeup Area	

• makeup tables
• shelves beside tables (for temporary storage of makeup and wigs)
• mirrors (surrounded by incandescent lights)
• wash basins (hot and cold water)
• water fountain
	• chairs
	• supplies
	  • bases: cake, creme, greasepaint
	  • liner
	  • rouge
	  • lipstick
	  • clown white
	  • eyeshadow, eyeliner
	  • eyebrow pencils, sharpeners
	  • powder
	  • brushes: lining, powder, hair
	  • body makeup
	  • crepe hair
	  • spirit gum, surgical adhesive
	  • latex, collodion, nose putty
	  • cold cream, makeup removers, soap
	  • sponges
	  • scissors
	  • towels, tissues
	  • hair spray, hair whitener
	  • hairpins, rubber bands
	  • hair dryers
	  • wigs, hair pieces
	  • wig stands
	  • glass cleaner

Dressing Area	
• showers • toilet facilities • full-length mirror (with two spotlights mounted above to approximate stage lighting)	• portable costume racks • chairs
Storage	
• individual drawers/lockers (for safekeeping actors' valuables) • closets (for temporary storage of street clothes and costumes) • lockable cabinets (for permanent storage of makeup, wigs)	• makeup roadbox

facilities	*equipment and supplies*
Public Relations Facility	
Publicity Office	

• sink (hot and cold water)
• lockable storage
	• worktables
	• chairs
	• telephone
	• typewriter
	• computer and printer
	• drafting equipment
	• silkscreen equipment
	• file cabinet
	• supplies:
	  • basic office supplies
	  • theatre department stationery
	  • news release stationery
	  • drawing paper, poster board
	  • inks, paints
	  • tape, glue
	  • city maps

Box Office	

• controlled access	• worktables
	• chairs
	• telephone
	• typewriter
	• computer and printer
	• calculator
	• ticket numbering machine
	• ticket racks
	• cash box
	• file cabinet
	• supplies:
	  • basic office supplies
	  • calendars
	  • charts: seating, price scale, price multiplication
	  • forms: ticket audit, bank deposit

Lobby	
• display area: cases, bulletin boards • kitchen facility (for refreshments) • marquee (outside building)	• ticket stub boxes

Resource Materials
For Secondary School Theatre Programs

Reference Books and Periodicals

- acting
- children's theatre
- creative drama
- costume (history, design, construction)
- dance
- directing
- dramatic theory and criticism
- improvisation
- introduction to theatre
- lighting
- makeup
- playwriting
- properties (history, design, construction)
- public relations and publicity
- scenery (history, design, construction)
- theatre architecture
- theatre history (all historical periods and cultures: e.g., American European, African, Asian)
- theatre management
- theatre periodicals

Reference Books and Periodicals

- records and tape recordings
- slides
- films and filmstrips
- videotapes

Playscripts

period	*representative authors*
Greek	Aeschylus, Aristophanes, Euripides, Sophocles
Roman	Plautus, Seneca, Terence
Medieval	anonymous
Elizabethan	Fletcher, Jonson, Marlowe, Shakespeare, Udall, Webster
Restoration & 18th Century	Calderon, Congreve, Corneille, Goldoni, Goldsmith, Lope de Vega, Moliere, Racine, Sheridan, Wycherley
19th Century	Buchner, Chekhov, Gogol, Gorky, Ibsen, Labiche, Lorca, Rostand, Strindberg, Wilde
20th Century	Albee, Anderson, Anouilh, Barrie, Beckett, Brecht, Coward, Gibson, Giraudoux, Hellman, Howard, Inge, Ionesco, Kaufman & Hart, Miller, O'Casey, Odets, O'Neill, Pinter, Pirandello, Rice, Satre, Saroyan, Shaffer, Shaw, Simon, Synge, Wilder, Williams, and numerous other contemporary dramatists
children's theatre	numerous authors
musical theatre	numerous authors

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, U.S. Department of Education.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

Texas Education Agency
Austin, Texas
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